MICHELLE RYAN
"Casting Jodie is the right step"

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June 2018
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BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcstudios.com

THANKS TO: Guy Adams, Ian Atkins, Richard Atkinson, Stephen Barber, Nicholas Briggs, Chris Chibnall, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, James Dudley, Jacob Dudman, Matt Evenden, Gene Fender, Stephen Fewell, Janet Fielding, Matt Fitton, Scott Gray, Dominic Greenwood-Martin, Jason Haigh-Ellery, Derek Handley, Leo Hearn, Tess Henderson, Steven Moffat, Will Oswald, Andrew Pixley, Roshni Radia, Philip Raperport, Justin Richards, David Richardson, Verity Roberts, Michelle Ryan, Luke Spillane, Dan Starkey, Michael Stevens, Matt Strevens, Jo Ware, Catherine Webb, Jodie Whittaker, Nikki Wilson, Catherine Yang, BBC Wales, BBC Studios and bbc.co.uk

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500 YEAR DIARY

The 1960s is an endlessly fascinating decade for so many of us who missed the party. Take the summer of 1966, for example. In July, England won the World Cup, beating West Germany 4-2. In August, The Beatles released *Revolver*, an album that many now regard as the pinnacle of their extraordinary career. And in September, filming began on *The Power of the Daleks*, Patrick Troughton's first story as Doctor Who.

I expect I'm the first person to mention *The Power of the Daleks* in the same breath as these mighty sporting and cultural achievements but, aside from their proximity, all three events have something in common – they're all considered more important now than they were at the time.

Fast-forward 52 years, and is it conceivable that an England victory in this year's World Cup wouldn't dominate a newspaper such as the *Daily Mirror*? In the wake of the 1966 triumph it wasn't even mentioned on its front cover. *Revolver* was recognised as a fine album at the time, although some critics were baffled by its avant-garde leanings. Few could have predicted its 21st-century reputation as the harbinger of a counter-cultural revolution that transformed Britain. However, neither the England football team nor The Beatles have profited more from hindsight than the Dalek serial.

Chris Bentley's article on what we might call the marketing of each new Doctor begins on page 40. It describes how Patrick Troughton's casting received only minor attention, buried deep in a handful of newspapers. There wasn't even a press call. Nowadays, the arrival of a new Doctor is a *much* bigger deal. Entire television programmes are devoted to the reveal, and mere speculation over Jodie Whittaker's casting made the front page of the *Daily Mail*. Once the story was confirmed it was a fixture in national newspapers for days. None of this would have happened had *The Power of the Daleks* not proved that regeneration – as it would come to be known – was the key to *Doctor Who*'s longevity.

The impact of that era shows no sign of diminishing. This year, fans will be hoping that the latest England squad will be the first since 1966 to reach the World Cup final. In March, Beatles drummer Ringo Starr visited Buckingham Palace to receive his knighthood. Thanks to Patrick Troughton's success, *Doctor Who* continues to flourish and gain new fans around the world.

I was in Edinburgh recently, and was pondering all this when we drove past a pedestrian who caught my eye. He was dressed as the Second Doctor from *The Power of the Daleks*, and was presumably heading for that weekend's comic con. None of the shoppers or tourists in his path batted an eyelid at his impressively detailed costume.

It's an inescapable fact that the summer of 1966 lives on in the most unexpected places. And that *Doctor Who* is very much part of that legacy.

Marcus

26

"Some people found her a bit obnoxious. But then some people loved her adventurous spirit." **Michelle Ryan**

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Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

In the Studio

The latest **Doctor Who Magazine** Special Edition is *In the Studio.* Packed with all-new features and previously unseen images, this lavish publication traces the production history of *Doctor Who* from its relatively primitive beginnings at Lime Grove to the cutting edge of modern television at Roath Lock. It's available now, priced £5.99.

Series 9 Soundtrack

Silva Screen has released Murray Gold's music for the 2015 series of *Doctor Who* as a four-disc CD set and download. *Doctor Who Series 9 – Original Television Soundtrack* is available from *silvascreen.com* priced £15.65. There are more details, and a competition to win the CD set, on page 74.

Destination Nerva

On Saturday 30 June an unofficial *Doctor Who* convention, held in aid of charity, will take place at The Hub in High Wycombe. Nerva promises to be a celebration of the visual effects designers and other creative talents behind *Doctor Who*'s original 1963-89 run. Guests scheduled to appear include: Colin Mapson (visual effects designer); Stephen Mansfield (sculptor, mask and prop maker); Richard Bignell (*Doctor Who* researcher); Steve Cambden (K9's assistant operator 1979-80); Kevin Jon Davies (director of documentary *Thirty Years in the TARDIS*); and Dalek experts Jon Green and Gavin Rymill. Tickets cost £10 and all proceeds will be donated to the Thames Valley Air Ambulance. For further information see *twitter.com/ClassicDrWho* or *facebook.com/groups/arkinspace*

Brighton Fringe

As part of this year's Brighton Fringe, Louise Jameson (who played Leela) is directing the play *Morning is Red*, while Matthew Waterhouse (who played Adric) is starring in *Brighton Queen of Slaughtering Places*. Both productions will be shown in the Old Police Cells below Brighton Town Hall from 10 May to 2 June. For more information and to book tickets, go to *tinyurl.com/MorningIsRed*

BAFTA's Must-See Moment

Will Jodie's reveal be the Must-See Moment?

Steven Moffat.

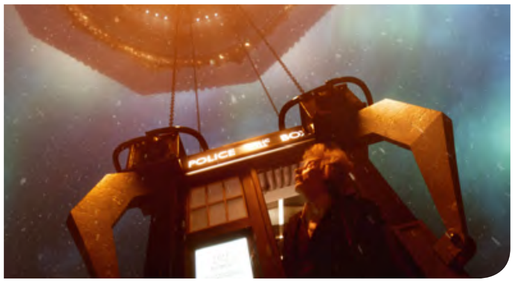
Jodie Whittaker's Thirteenth Doctor reveal has been nominated for Virgin TV's Must-See Moment at this year's BAFTA Television Awards.

The Must-See Moment Award celebrates the television that got the UK talking. The sequence revealing that Jodie Whittaker would be taking on the role of the Thirteenth Doctor was first shown on BBC One following the Men's Wimbledon Final on Sunday 16 July 2017. You can rewatch it here: *tinyurl.com/JodieReveal*

The six nominees for Must-See Moment have been selected by a panel of judges. They also include: a scene from *Line of Duty*; a clip from *Blue Planet II*; Ariana Grande's performance at the *One Love Manchester* concert; grime artist Stomzy's appearance on *Love Island*; and a dramatic moment from the latest series of *Game of Thrones.*

Voting was open to the public throughout April, and is now closed. Virgin TV's Must-See Moment will be presented at the BAFTA Television Awards, hosted by Sue Perkins on Sunday 13 May. Previous BAFTA Television Award wins for *Doctor Who* have included Best Drama Series in 2006, Best Writer (for Steven Moffat) in 2008 and the *Radio Times* Audience Award (for *The Day of the Doctor*) in 2014.

Doctor Who has also been announced as a finalist for the 2018 Hugo Awards, which annually celebrates the best science-fiction or fantasy works. This year, the 2017 *Doctor Who* Christmas Special *Twice Upon a Time* (written by Steven Moffat and directed by Rachel Talalay) has been nominated for Best Dramatic Performance – Short Form. The winners will be announced at a ceremony held on Sunday 19 August.



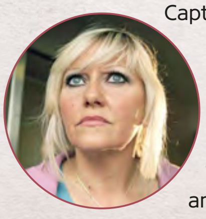
Twice Upon a Time has been nominated for a Hugo Award.

Target Audiobooks

The recently released *Doctor Who* Target novelisations – *Rose*, *The Christmas Invasion*, *The Day of the Doctor* and *Twice Upon a Time* – have been recorded as talking books by BBC Audio.

Russell T Davies' *Rose* and Jenny T Colgan's *The Christmas Invasion* are both read by Camille Coduri (who played Jackie Tyler in the 2005 and 2006 series of *Doctor Who*). *The Day of the Doctor* by Steven Moffat is read by Nicholas Briggs (the voice of the Daleks) while Paul Cornell's novelisation of *Twice Upon a Time* is read by Mark Gatiss (who played the Captain in the story).

Rose and *The Christmas Invasion* are out now on CD (RRP £20 each) and download, with *Twice Upon a Time* and *The Day of the Doctor* following on Thursday 7 June.



Camille Coduri as Jackie Tyler.

River vs the Four Masters!

In January 2019 River Song – time-travelling archaeologist and the Doctor's wife – will come face to face with four incarnations of the Master in Big Finish's fifth series of the audio drama *The Diary of River Song*.

The line-up includes Eric Roberts, who will be reprising his portrayal of the Master for the first time, 22 years on from his appearance in the 1996 TV Movie. Eric will be starring alongside fellow Masters Geoffrey Beevers (who played the decayed Master in 1981's *The Keeper of Traken*), Sir Derek Jacobi (who played the Master in 2007's *Utopia)* and Michelle Gomez (who played Missy).

"Working with Eric was a complete joy," says Big Finish executive producer Jason Haigh-Ellery. "Firstly, he's such a nice man and so easy to communicate with. Secondly, he likes to work and he likes to work fast. Scenes whizz by and we're all enjoying ourselves so much that you forget you're directing an Oscar nominee with over 450 movies under his belt. He's very down to earth – no ego or vanity involved. I hope we work together again soon!"

Although Michelle Gomez made her Big Finish debut in the Seventh Doctor story *Valhalla* in 2007, this is the first time she's played Missy in an audio drama. "Having Michelle return to Big Finish is wonderful," says Jason. "She's a lovely lady, who was magnificent as Missy in the past couple of seasons of *Doctor Who*. I can't wait for everyone to hear her and Alex Kingston together!"

The Diary of River Song: Series 5 will comprise four stories: *The Bekdel Test* by Jonathan Morris, *Animal Instinct* by Roy Gill, *The Lifeboat and the Deathboat* by Eddie Robson and *Concealed Weapon* by Scott Handcock. The box set is available for pre-order now at £23 on CD or £20 on download from *bigfinish.com* **DWM**

The Master (Eric Roberts), River (Alex Kingston) and Missy (Michelle Gomez).

Daleks on Vinyl

The Fourth Doctor audio adventure *Energy of the Daleks* is to be issued on blue 180gm heavyweight vinyl. The full-cast audio adventure, which stars Tom Baker as the Fourth Doctor and Louise Jameson as Leela, was originally released on CD in 2012. Now, a limited edition of 1,500 records will be exclusively available in participating Sainsbury's stores across the UK. A spokesperson for Sainsbury's said, "We're really excited to be stocking something as iconic as the Doctor in our stores, so to have *Energy of the Daleks* on a limited run on blue vinyl is a massive treat for us." The production's guest stars include Mark Benton (who played Clive in the 2005 TV *Doctor Who* story *Rose*) and Sontaran actor Dan Starkey. *Energy of the Daleks* will be available on vinyl from 25 May, price TBC. Meanwhile, this story, plus all other adventures in Big Finish's *Fourth Doctor Adventures* range are available to buy now from *bigfinish.com* on CD or download.

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Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Time's Up

Both **Jodie Whittaker** and **Pearl Mackie** have lately offered their thoughts about the *Time's Up* and *#MeToo* movements: Jodie suggested in *NME* that "this should be a turning point". Meanwhile, Pearl brought End Violence Against Women campaigner Andrea Simon to the Olivier Awards on 8 April. The ceremony was hosted by **Catherine Tate**, with Pearl presenting the award for Best Actress. Both opera awards at the Oliviers were presented by **Sharon D Clarke** (*tinyurl.com/SharonOpera1* and *SharonOpera2*), while **Billie Piper** contributed to the Special Award video for the Young Vic's David Lan. Piper and her *Yerma* cast helped kick-start Safe Space, Equity's anti-harassment campaign.

Bradley Rocks

Bradley Walsh will front *The Family Chase* on Saturday evenings later this year, with Cardiff auditions currently taking place and applications open until 6 July (all family members must be over 16). Bradley appears in the Coventry-based feature film *Nativity Rocks! This Ain't No Silent Night*, due on 23 November.

At Radio 2, Steven Moffat and Russell T Davies bump into Michael Grade, the man who tried to cancel *Doctor Who* in 1985! Photo © Russell T Davies.

On Target

Russell T Davies and **Steven Moffat** chatted about their Target novelisations during Radio 2's *Graham Norton* show on 14 April. During the interview Russell revealed that his BBC One drama *A Very English Scandal* will air on Sundays from mid-May. The serial features **Eve Myles** as Gwen Parry-Jones.

Queens of Scots

Jenna Coleman travelled from Melbourne to Glasgow in April, filming as Joanna for the four-part BBC One psychological thriller *The Cry*. **Karen Gillan** has become the patron of Edinburgh College's Performing Arts Studio Scotland (PASS), having studied there from 2004 to 2005. She will support students with talks and masterclasses, and sponsor an annual award (*tinyurl.com/KarenPass*).

Pearl Mackie performs *The Gates to Freedom*.

Pearl's Proposal

Pearl Mackie performs Angela Davies' speech *The Gates to Freedom* for the Almeida Theatre's *Figures of Speech* series. On 2 May, Pearl played Lucy in the Radio 2 sitcom pilot *Proposal*, about how doing the right thing for the one you love can go seriously wrong.

Capaldi's Welcome

Peter Capaldi is backing the I Welcome – Families Together campaign, supporting the progress of a private member's parliamentary bill enabling families divided by conflict and persecution to be reunited in Britain. On 9 April, Peter hosted the national children's writing competition Voices 2018 for a second year. In March, *Game of Thrones*' **David Bradley** unveiled an unusual throne made entirely out of cricket bats at Hillers Farm Shop in Alcester.

Lucas School Reunions

Matt Lucas returned to Aylward Primary School in Harrow to celebrate its new building on 26 March. He was at Haberdashers' Aske's Boys School in Elstree on 27 March for *A Funny Thing Happened on the Way to the Coach Park*, entertaining pupils with a 'travelogue' of reminiscences benefitting the school's foundation. Matt reprises the voice of Benny in *Sherlock Gnomes*, which is released in the UK on 11 May.

Sharon at the Playhouse

Following positive reviews for her Hampstead *Caroline, or Change* performance as Caroline Thibodeaux, **Sharon D Clarke** will transfer with the show to London's Playhouse Theatre from 20 November for an initial 12 weeks (trailer at *tinyurl.com/ChangeSharon* with tickets via *carolineorchange.co.uk*). She chatted about the production on Radio 4's *Loose Ends* on 24 March, also discussing *Doctor Who*. **Billie Piper**'s *Yerma* has received a great review from *The New York Times* (*tinyurl.com/BillieNYT*) and she is the subject of *Variety*'s latest *Stagecraft Podcast* (*tinyurl.com/BillieCast*).

The Farrell family from BBC One's *Come Home*: Anthony Boyle as Liam, Darcey McNeeley as Molly, Christopher Eccleston as Greg and Lola Petticrew as Laura.

Eccleston Pilot

Christopher Eccleston discusses his career at Manchester's Pilot Light TV Festival on 6 May (booking via *tinyurl.com/PilotEcc*). He is currently starring in the title role of *Macbeth* at the Royal Shakespeare Theatre in Stratford-upon-Avon. Chris was interviewed on *Lorraine* on 10 April and discussed his role as Greg in BBC One's *Come Home*. The composer for the series was **Murray Gold**.

Camp David

David Tennant is tipped for the *Pinter at the Pinter* theatre season later this year and is Cale Erendreich in the US release of *Bad Samaritan* from 4 May. David will play Walt, an 'obedient' husband and loving father in the eight-part HBO comedy series *Camping*. RSC *Hamlet* and *Richard II* costumes worn by David were auctioned on behalf of the *Stitch in Time* campaign in April. On 28 March David co-hosted Absolute Radio's *The Christian O'Connell Breakfast Show* for probably the last time, as O'Connell is departing. David, **Peter Capaldi** and **Ingrid Oliver** attended the *You, Me & Him* screening at London's Charlotte Street Hotel on 29 March. Two days later, David and **Peter Davison** attended a Birmingham screening benefitting Baby Lifeline. The film is produced by David's wife, **Georgia Tennant**. David plays Drostan Hynd in *The War Machine*, new downloadable content for the game *Call of Duty: WWII*.

Sharon D Clarke in *Caroline, or Change.*

Quickies

John Barrowman attended *Chicago*'s reopening at the Cambridge Theatre on 11 April. He appeared on *Good Morning Britain* on 12 April ahead of his London Leicester Square Theatre shows. **John Hurt**'s final leading role, as former screenwriter and film director Ralph Maitland in *That Good Night*, is in cinemas from 11 May (trailer at *tinyurl.com/ThatGoodHurt*). **Colin Baker**'s *Bucks Free Press* column described his lengthy corridor wait at Stoke Mandeville Hospital's A&E during March (*tinyurl.com/TimeCorridor*). The story later made the national newspapers. **Rachel Talalay** directed CW's *The Flash: Fury Rogue*, broadcast on 24 April.

Obituaries

Writer **Rupert Laight**, whose television credits included *The Sarah Jane Adventures* stories *The Gift* and *Lost in Time*, passed away on 23 March, aged just 42. **David Grey**, who played Rinchin in *The Abominable Snowmen* (1967) died on 21 April, aged 92. **Derek Dodd**, who was the designer of *The Power of the Daleks* (1966) and *The Wheel in Space* (1968), died in April. **Peter Fletcher**, the boom operator for *100,000 BC* (aka *An Unearthly Child,* 1963) and many subsequent episodes, died on 25 December 2017. **DWM** has lately learned of the death of **Thane Bettany** (Tarak in 1980's *State of Decay*) in November 2015, aged 85. **DWM**

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JON CULSHAW "I've reversed the polarity!"

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Galaxy Forum

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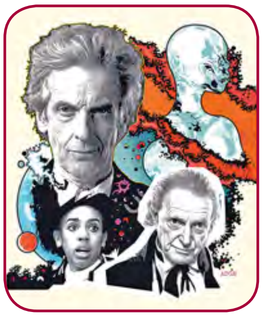
Ben Smith cosplays as a Mondasian Cyberman.
Photo © Nathan Smith.

Last month, four 21st-century *Doctor Who* stories were adapted as Target novelisations: 2005's *Rose*, the 2005 Christmas Special *The Christmas Invasion*, 2013's 50th Anniversary Special *The Day of the Doctor* and the 2017 Christmas Special *Twice Upon a Time*. You've been telling us what you think of the new books…

Target Range

MARTYN DORE LONDON
Just want to say how much I enjoyed your article on the new Target books in **DWM** 524 – as well as reading the books themselves! So far I have only finished *Rose* and it brought a smile to my face every time it referenced something that would happen in later episodes. I'm looking forward to reading the others and maybe trying to get hold of some of the older titles too.

RICHARD LLOYD EMAIL
As a younger fan, I'm thrilled that some of the episodes I grew up with are now immortalised as Target novelisations. What's fascinating about these books is the new insights they offer. Steven Moffat's take on *The Day of the Doctor* is a good example. Told from the perspective of multiple Doctors, with reinstated material from the draft script and plenty of metatextual references, it is a joy to read. It's so exciting to be able to experience episodes from my childhood in a new way, just like fans that read the original Target Books.



Anthony Dry's cover art for *Twice Upon a Time*.

MATT MINNESOTA
I love the new Target Books! Russell T Davies' *Rose* might be my favourite. It really captures the spirit of Terrance Dicks' and Malcolm Hulke's Target stories on so many levels, right down to the creation of an elaborate backstory for someone who gets off'ed right away by an Auton (Wilson with the lottery money) just as Hulke did with Shughie McPherson in the novelisation *The Dinosaur Invasion*. Russell even has the punchy chapter titles down just right!

STEVE HIGGINS MISSOURI
I would love to see the Target range continue with further adaptations. It would be interesting to see veteran Target author Terrance Dicks do an adaptation. Absolutely any story, I wouldn't care – I just think it would be fun.

KEIRAN SMITH EMAIL
I think *The Christmas Invasion* is the hidden gem of the latest Target novelisations. I remember growing up watching that episode and thinking what a magical and intense festive story it was. Jenny T Colgan adapted the story well, adding in some new aspects to shake the story up a bit. I think 2007's *The Shakespeare Code* would also work well as a Target book.

MACAULY CAIRNS EMAIL
These new books are my first insight into Target releases. I'm really looking forward to reading more. I'd like to see 2005's *Father's Day* novelised next as I feel there is still a lot more to discover about Pete, Jackie and that man in the car…

ELIZABETH R USA
As a US fan I haven't gotten my hands on physical copies of the books yet, but I absolutely could not wait to read *The Day of the Doctor* so I bought a digital copy. I was not disappointed at all! I love how Steven Moffat structured and narrated the book as well as all the little extra bits that weren't in the televised episode. I think it'd be really amazing to novelise 2008's *Silence in the Library/Forest of the Dead* now that we've mostly got all of River Song's story.

NEIL BAIRD
NEWCASTLE UPON TYNE
The Stolen Earth/Journey's End [2008] should be turned into a Target book. According to Russell T Davies and Ben Cook's *The Writer's Tale*, following the serial's

STAR LETTER

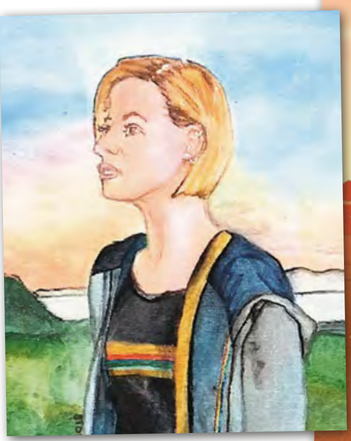
BROUGHT TO BOOK

REVAN JOICEY EMAIL
After having been trapped inside the Doctor's sprawling consciousness for the past couple of days I now feel a mixture of slight exhaustion and boundless curiosity. Steven Moffat has masterfully adapted his classic story *The Day of the Doctor* as a Target book, and expanded it in countless ways that have delighted me and, I'm sure, many other readers. We always knew the Doctor was a tortured soul, but this insight into his many brains' inner workings has completely captivated me. Moffat has truly captured the idea of the Doctor, not as many different quirky men and women, but as one heroic soul, bouncing from body to body, forever striding to make the right decisions by the universe. The evolution of the character in this book, from McGann's egocentric swashbuckler to Hurt's pained warrior, to the dandy and the clown (which is which?), is one that I'm sure fans will be poring over for years and years. Moffat has created a text that stands as a mighty companion to an episode I already thought had said it all.

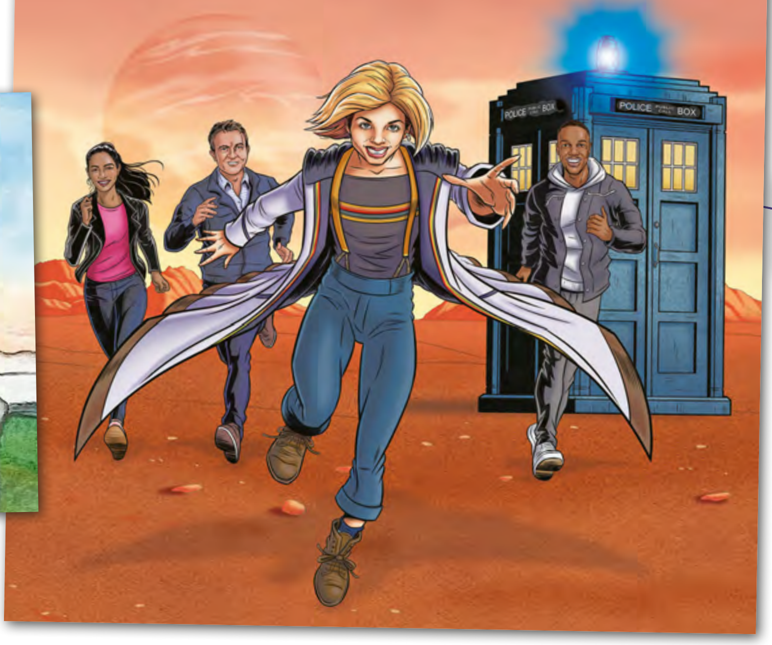
Revan's letter wins him a copy of *The Tenth Doctor Chronicles*, a new box set of audio adventures. It's available now from Big Finish, priced £23 on CD or £20 to download.

DOCTOR WHO
THE TENTH DOCTOR CHRONICLES

Two incarnations (Matt Smith and David Tennant) join forces in *The Day of the Doctor* (2013).



The Doctor by Emily Dicker, age 12.



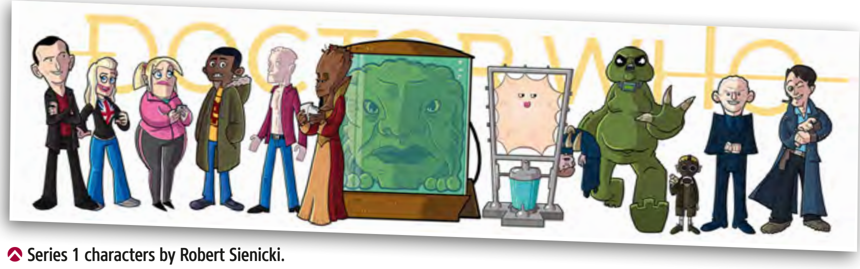
The new TARDIS team by Keiron Ward.

conception there was so much that was cut due to the budget – this could now be reinstated. The Shadow Proclamation with every alien we know of and the Blon cameo! Alonso getting his TARDIS trip! 'Meta Ten' and Rose getting their own TARDIS! Oh, and one more thing, Russell: please let's have Lethbridge-Stewart running the Subwave Network.

PAUL DYSON-KNIGHT LANCASTER
I'm a bloke in his mid-50s who, on 26 March 2005, was transported back to being an eight-year-old boy when I heard the *Doctor Who* theme tune on my TV. I had a similar sensation when my postman delivered the new Target novels last weekend; it took me back to a service station in 1975 when I discovered my first one, *Doctor Who and the Daleks*, en route to a school trip to Penzance. I saved up so I could buy every book as they were published and I had forgotten quite what a thrill this was. In these days of Blu-ray and digital streaming I'm surprised at just how powerful the written word can still be and am so impressed by the quality of these new additions. Here's hoping for many more!

ROBERT SIENICKI POLAND
The Day of the Doctor Target book is currently shipping to Poland so hopefully I can read it soon. I would love 2011's *The Doctor's Wife* to get the Target treatment, written by Neil Gaiman.

BEN WILLIAMS EMAIL
A novelisation of 2007's *Blink* would be interesting. Perhaps we could delve into the Doctor and Martha's time in the 1960s and jump back and forth between them and Sally Sparrow? *The Lie of the Land* [2017] deserves a novelisation too. I thought there was little world-building in the TV episode and a novel would be able to solve that.

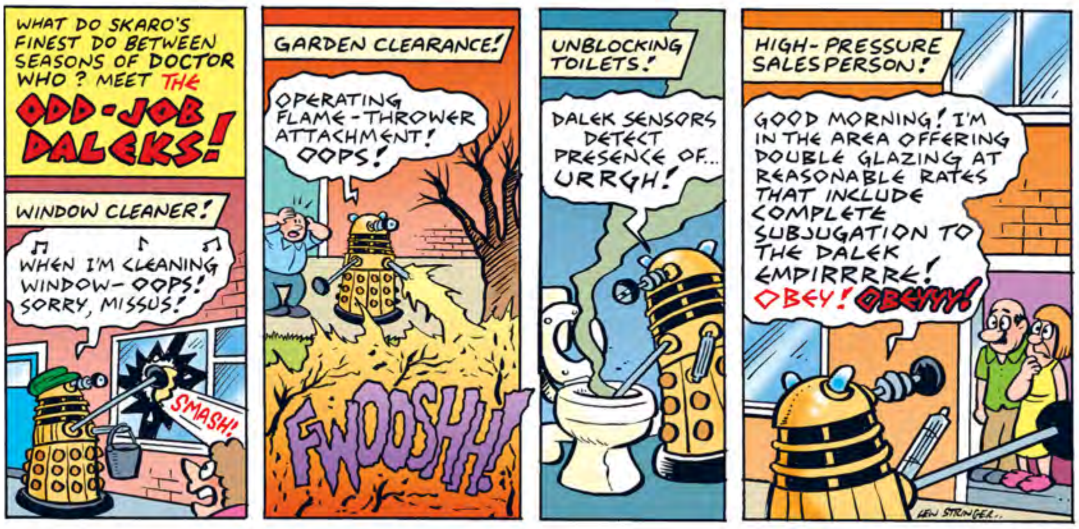


Series 1 characters by Robert Sienicki.

Moving on now to some of the other articles in the last issue of DWM... →

The Daft Dimension

BY LEW STRINGER


WHAT DO SKARO'S FINEST DO BETWEEN SEASONS OF DOCTOR WHO? MEET THE ODD-JOB DALEKS!
WINDOW CLEANER!
♫ WHEN I'M CLEANING WINDOW– OOPS! SORRY, MISSUS!
SMASH!
GARDEN CLEARANCE!
OPERATING FLAME-THROWER ATTACHMENT! OOPS!
FWOOSH!
UNBLOCKING TOILETS!
DALEK SENSORS DETECT PRESENCE OF... URRGH!
HIGH-PRESSURE SALESPERSON!
GOOD MORNING! I'M IN THE AREA OFFERING DOUBLE GLAZING AT REASONABLE RATES THAT INCLUDE COMPLETE SUBJUGATION TO THE DALEK EMPIRRRRE! OBEY! OBEYYY!
LEW STRINGER

WHO TUBE

This month's picks of *Who*-related videos...

Stuart Manning, in collaboration with motion designer Jonny Eveson, has created a title sequence concept for Jodie Whittaker's *Doctor Who*. Go to: tinyurl.com/JodieTitles

Remember that time the Doctor turned up in *Only Fools and Horses*? No? Then watch this cleverly edited Twitter video by Pip Madeley. Go to: tinyurl.com/WhoFools

During his *Out of the TARDIS* interview in **DWM** 524, Jon Culshaw answers a question from the TARDIS in the voices of three Doctors. Go to: tinyurl.com/CulshawImpressions

Behind the scenes of Big Finish's *Doctor Who: The Tenth Doctor Chronicles* with narrator Jacob Dudman. Go to: tinyurl.com/BigFinishJacob

Bradley Walsh, Paul McGann and Peter Capaldi star together in a scene from the 2001 film *Hotel!* Go to: tinyurl.com/PaulPeterBradley

ON TWITTER...

@RichardOrmrod I've read all four of the new Target books. All very well written and, like the tradition of the original Targets, each one deepens and expands on the original TV episode without changing it beyond recognition.

@Cracken_Geek I'm really enjoying the new Target books. However I do feel that after releasing these, many will want – in the words of the Tenth Doctor – "so much more"! I hope they continue this fantastic range.

@shepgeek *The Day of the Doctor* is Steven Moffat at his Steven Moffatiest and, thusly, is an absolute joy.

@MarcCrosby5 Seeing Russell T Davies back doing the *Production Notes* for **DWM** 524 (even if it's a one-off) really warmed my heart. Beautifully written, as always!

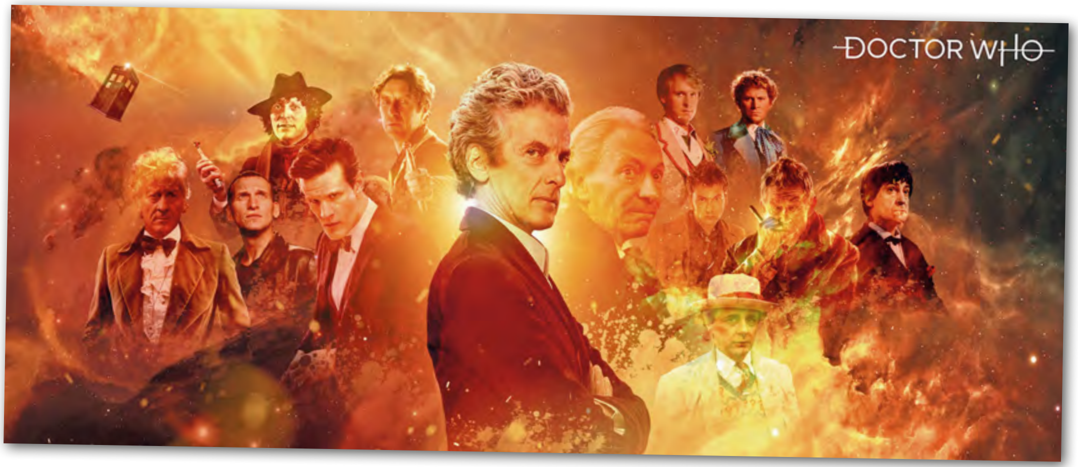
@TLFirth Loving new comic strip, *The Clockwise War*, so far in **DWM** 524 – the concept of malfunctioning regenerations is interesting and terrifying at the same time. It's nice to involve the Time Lords in the Doctor's story sometimes.

@Gallifreyan_Who Somebody summed up **DWM** perfectly on *@doctorwhosite*: "**Doctor Who Magazine** is for a grown-up audience but welcomes kids (like a Scottish pub restaurant)." Love it!

Having A Blast

MARK HOLDING EMAIL

What a wonderful nostalgia rush I got from the *RESL Mania* article in **DWM** 524. As a teenager in the 1980s, I collected many of the albums and singles of the time and spent hours immersing myself in such tracks as *The Astronauts*, *March of the Cybermen* and, of course, the groovy *Gallifrey Staser Gun (Three Blasts)*. These collections showed me what an integral role music and sound played in *Doctor Who* and I'd spend many hours on keyboard and organ recreating my own atmospheric tracks, dreaming of the day I'd perform the incidental music. Alas, my career went another way, but my appreciation for the genre will never end thanks to BBC Records & Tapes.



The Doctors, from 1963 to 2017. Artwork by Owen Price.

EDDIE ROBSON LANCASTER

Re Russell T Davies' comment in issue 524's *Production Notes* about words we hear in a certain intonation because of *Doctor Who*... mine is 'Look', which I always hear in the manner of Cyril Shaps saying, "Loooook... Loooook at the honeycomb" in 1967's *The Tomb of the Cybermen*. I find it hard to resist quoting the whole line whenever I bite into a Crunchie.

The Logo Police

RONNIE SEMLEY EMAIL

Loved the *Logo-polis* features in **DWM** 523 and 524. It's great to have such niche insights into this part of *Who* history. It's part of what makes your magazine a monthly must-read – **DWM**'s never been better (and I feel qualified to say as a regular reader since issue 51 in the early 80s!). In a previous job, I was part of the team that managed the logo for Bolton Council and subsequently the Bolton brand (Google it) that was used by the council. Our team – who had the job of enforcing the use of the brand – was often called the 'logo police'! As a Glaswegian, your heading for the features had a clever resonance for those of us who are in the business and hail from north of the border: 'polis' is verbal slang for police in the West of Scotland. Whether it was deliberate or not it certainly made me smile.

Nyder's Farewell

DEAN STONER EMAIL

It was lovely to see such an in-depth and well-deserved tribute to Peter Miles in **DWM** 524. I was honoured to represent Sons of Skaro (a group which uses fan-built Daleks to raise money for charity) at Peter's final farewell in Barnes, Croydon, on 26 March. It was certainly a celebration of Peter's life and there were many tributes to him and his incredible career. Davros and a Dalek were there in honour of him, which put a smile on the faces of those attending, especially Peter's family. Peter's niece Jenny was overjoyed and gave her heartfelt thanks to the Sons of Skaro for attending. Everyone was certain that Peter was looking down smiling, as Davros said farewell to Nyder! May his work continue to be enjoyed by many for years to come.

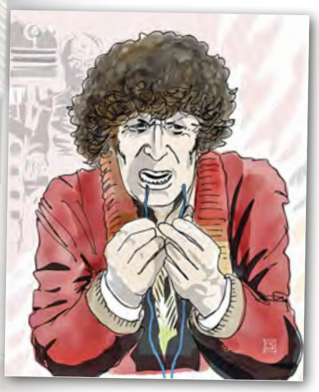
We all admired Peter and we're glad you helped to give him such a great send-off. Finally for this issue...

History Lesson

T MATTHEW CROOKS (30) EMAIL

A six-year-old girl that I teach made my day at school when she said, "Mr Crooks, have you seen *Planet of the Spiders*?" For a minute I thought I was hearing things, but I was soon discussing Sarah Jane, giant spiders, the boy Tommy who was made clever by the blue crystal, the Doctor regenerating and hearing impressions of the famous Buddhist chants. I said to her, "You know that was on TV in 1974, before you and I were *both* born?" She just said, "Wow, really?!"

It's always great to hear from our readers, so keep your letters, emails, tweets and artwork coming in! **DWM**



Two Wires by Faiz Rehman.

Davros (Michael Wisher) and Nyder (Peter Miles) in *Genesis of the Daleks* (1975).

DOCTOR WHO
DOCTOR WHO
DOCTOR WHO

Paul Griffiths' framed collection of *Doctor Who* single covers from the 1980s.

DAVID **CALDER** TREVOR **COOPER** LINDA **NEWTON** PHILIP **OLIVIER** RAKHEE **THAKRAR**

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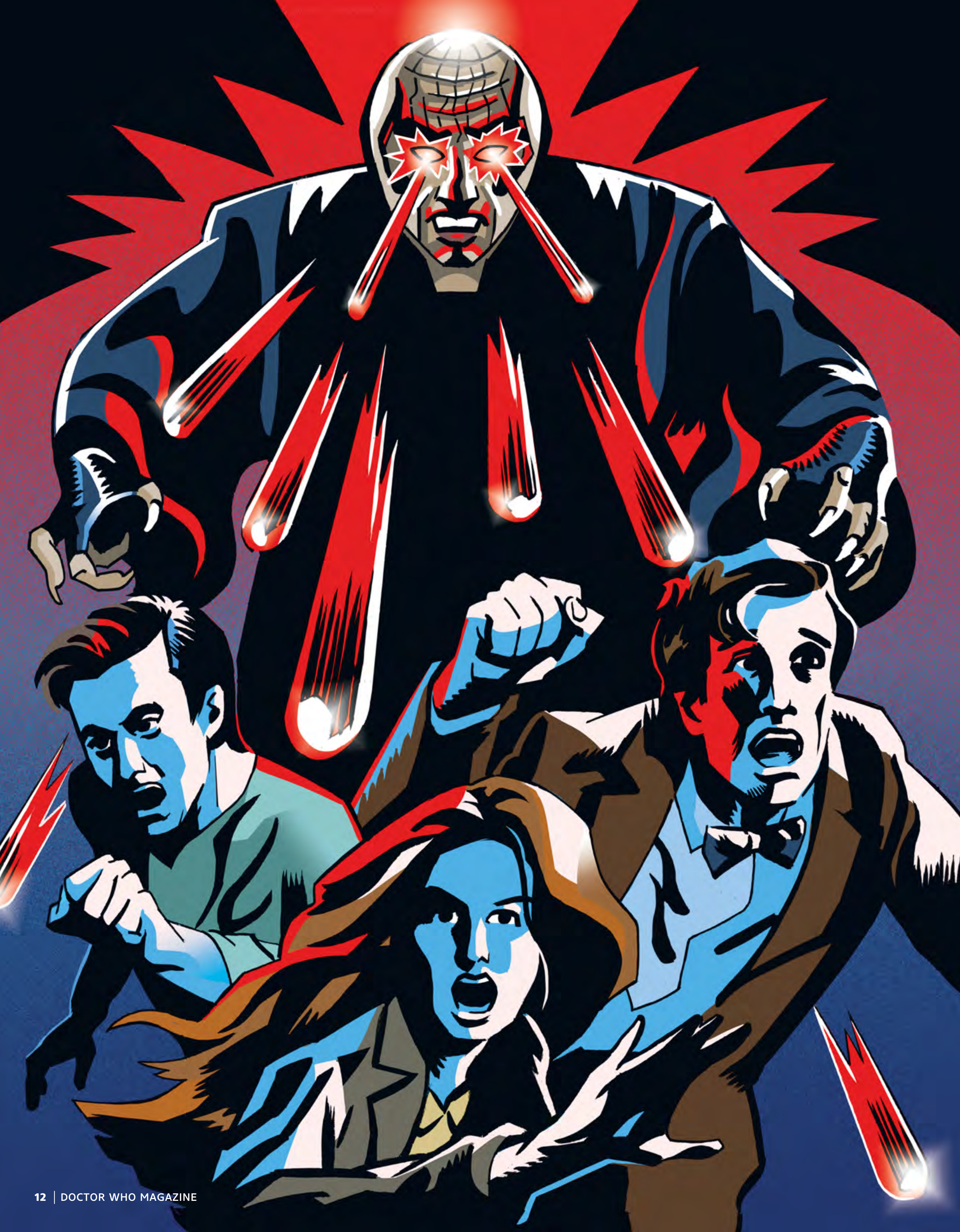


THE CUTTING-ROOM FLOOR

Not everything that's filmed and recorded for *Doctor Who* makes it to the screen. Over the decades, numerous scenes and sequences have been cut. Many are unremarkable, but others include some of the most intriguing dialogue ever written for the series...

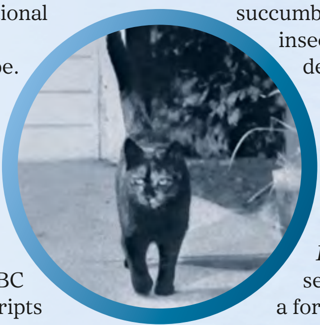
Feature by **ANDREW PIXLEY** • Illustration by **ADRIAN SALMON**

Wasn't that fake *Casualty* scene in *The Lie of the Land* (2017) brilliant? Actually getting Amanda Mealing and Tony Marshall for that bit where Connie and Noel were dealing with another emergency, but blending it in with the Monks. "Have we got an ID on the driver yet?" asked the deputy clinical lead regarding her latest patient. "She had nothing on her," replied the receptionist. "It's lucky that Monk was passing. He literally tore the door off and pulled her out before the car exploded." "Praise be to the benevolence of the Monks," agreed Connie.

What do you mean there's no such scene? It's there in the script, at the start of the episode. It's what the family are watching on TV before the arrival of the Memory Police. It was recorded at Studio 7 of Roath Lock on Sunday 12 February 2017. It's even referred to in **Doctor Who Magazine**'s preview of the episode.

But no... it didn't make it to the final broadcast. It's one of numerous instances where an editing decision changed the finished show. A side-effect of schedules, budgets and things that go snip in the night. So let's take a look at these missing moments, bearing in mind that, as with broadcast running times, magazine word counts are finite. Thus – as with the material under discussion – some choice moments have been pared along the way. But that's the whole point of editing...

When *Doctor Who* began in 1963, it was generally recorded on two-inch videotape – a tricky beast to edit using fiddly iron filings to locate magnetic patterns indicating a picture change, identifying where the tape needed physically cutting, and splicing the ends together. The more splices, the more a tape was prone to breaking. In 1964, producer Verity Lambert told directors that ideally their episodes should not require more than five edits; each splice meant an additional allocation from the budget towards a replacement tape.



A good way of identifying missing moments from early studio work is to compare existing recordings against the camera script on which the director planned every shot. The BBC no longer holds camera scripts for some of the 1960s episodes, but the first notable edit seems to be in *The Wall of Lies*, the fourth episode of *Marco Polo* (1964). This edit removed the start of a tent scene where the Doctor bemoaned his lack of progress repairing a vital TARDIS circuit.

Those old enough to have watched *Doctor Who* on VHS video may remember that you could generally detect 1960s edits, as the top of the picture momentarily kicked sideways when the frame resequenced. Thanks to the clean-ups employed on the DVDs, younger fans will be oblivious to this.

Many trims in the early years were clean excisions of a single sequence at scene breaks or on a fade to black. Some were creatively contentious; in *The O.K. Corral*, the fourth episode of 1966 story *The Gunfighters*, producer Innes Lloyd cut the scene where Kate prevented Pa Clanton from shooting Wyatt Earp. This led director Rex Tucker to remove his name from the end credits in protest.

In 1964, the equivalent of an entire episode of *Planet of Giants* was recorded and abandoned. Head of Drama Serials Donald Wilson decreed that the four-part serial was not "wholly satisfactory" so the final two instalments were accelerated by transferring both onto 35mm film for extensive editing down into a single programme. A cat succumbing to the toxicity of insecticide DN6 was also deleted from broadcast.

So, what to trim? 1965 wasn't a great year for Adrienne Hill. First, she landed the regular role of Sandra Orlando in BBC1's soap opera *199 Park Lane,* only for the series to be cancelled within a fortnight. Then she got the →

MANY TRIMS IN THE EARLY YEARS WERE CLEAN EXCISIONS OF A SINGLE SEQUENCE AT SCENE BREAKS.

Opposite page: How it might have looked... the Shakri attacks Rory, Amy and the Doctor with a vicious eye bolt in *The Power of Three* (2012).

Left inset: The cat from *Planet of Giants* (1964) appeared to survive in the story as transmitted.

Below: Kate (Sheena Marsha) confronts Pa Clanton (Reed de Rouen) in *The O.K. Corral*, the final episode of *The Gunfighters* (1966).

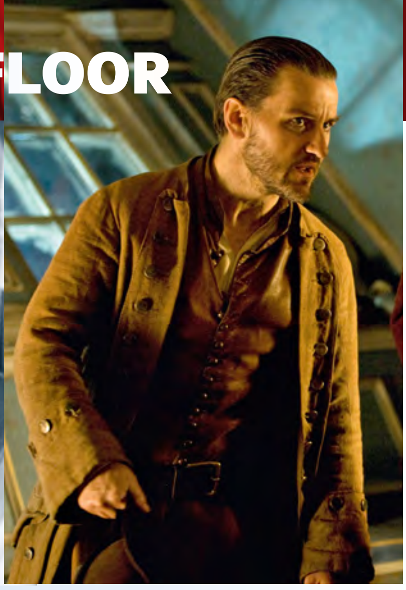
Right: Adrienne Hill's Katarina had little to say in *The Daleks' Master Plan* (1965-66).

Far right: The fate of the boatswain (Lee Ross) in *The Curse of the Black Spot* (2011) was unresolved.

Below left: The Doctor (Tom Baker) struggles with his conscience in Part Six of *Genesis of the Daleks* (1975).

Below right: The samurai (Bernard Horsfall) from Part Two of *The Deadly Assassin* (1977).

Bottom: Daleks close in on Bellal (Arnold Yarrow) and the Doctor (Jon Pertwee) as they try to gain access to the City of the Exxilons in Part Three of *Death to the Daleks* (1974).



→ *Doctor Who* gig as new companion Katarina, but started by filming her death scene for her fifth episode. On paper, Katarina had only 93 scripted lines, and 15 of these didn't make it to the screen due to the deletion of scenes from *Horse of Destruction*, the fourth episode of *The Myth Makers* (1965), and *Day of Armageddon*, the second episode of *The Daleks' Master Plan* (1965-66). After all, why invest in a character who'll soon be joining "the choir invisible"?

By 1970, it was possible to avoid physical splices by locking the outputs of two videotape machines together to produce a new master tape. This new flexibility had an immediate effect, with *The Ambassadors of Death* (1970) having almost 40 major omissions. The preceding serial, *Spearhead from Space*, was made entirely on film to avoid using a Television Centre disrupted by industrial action. Shot-by-shot production allowed intricate tightening with more edits than would be practical on tape.

During the 1980s, entire sequences or sub-plots could easily be removed. Examples include Ace and Susan Q's abortive escape in Part Three of *The Happiness Patrol* (1988), or the Captain and Mags abandoning the Doctor and Ace, only to rejoin them a few scenes later in Part One of *The Greatest Show in the Galaxy* (1988-89).

Doctor Who's 21st-century revival is made shot-by-shot like a film, with digital equipment ensuring that every frame is malleable. This method, which is fundamentally the way that *Spearhead from Space* and the 1996 TV Movie were made, allows more restructuring between performance and transmission.

A number of sequences have been cut since the series returned in 2005, including Elton's prelude to *Love & Monsters* (2006) and exchanges with his unseen landlady. *The Curse of the Black Spot* (2011) lost not only the entire plot element of the Siren taking Captain Avery's crew in an attempt to 'cure' them of their tattoos, but material causing the *Fancy*'s boatswain to 'vanish' after barricading himself in the magazine room. During the storm, he attempted to break a rusty chain with his sword, creating a severed, reflective metal surface which acted as a gateway for the Siren.

"There'll be banter, there'll be running down corridors," Amy promised in deleted dialogue from *The God Complex* (2011). Corridors are ripe for culling, be it in Count Scarlioni's chateau during *City of Death* (1979) or at Buckingham Palace in *The Beast Below* (2010). Is Leela at the Correction Centre in *The Sun Makers* (1977) yet? Yes? Then on we go – don't need the corridors on the way.

Occasionally the ends don't knit together neatly. One of the scenes cut from Part One of *Ghost Light* (1989) saw Ace tampering with a telephone, thus alerting Josiah to intruders and causing him to activate tracking equipment such as the rocking horse's glowing eye that we see at 3' 26". In Part One of *Image of the Fendahl* (1977), Ted Moss' nervous fingering of his chest when talking to the Doctor would have been explained had we seen him subsequently remove a hidden pentagram charm from around his neck.

Episode 3 of *The Enemy of the World* (1968) offered an abrupt conclusion to Astrid's escape after Denes' shooting. This was caused by the deletion of her attempting to get the wounded Denes away while the dying man pleaded with her to abandon him. In Part One of *Silver Nemesis* (1988), the Doctor's escape from Windsor Castle using hypnotic powers was more convincing than his departure in the version that was broadcast, while the original opening of Part Three of *The Androids of Tara* (1978) would have revealed the Doctor's reason for suddenly attacking 'Strella' in the previous cliffhanger.

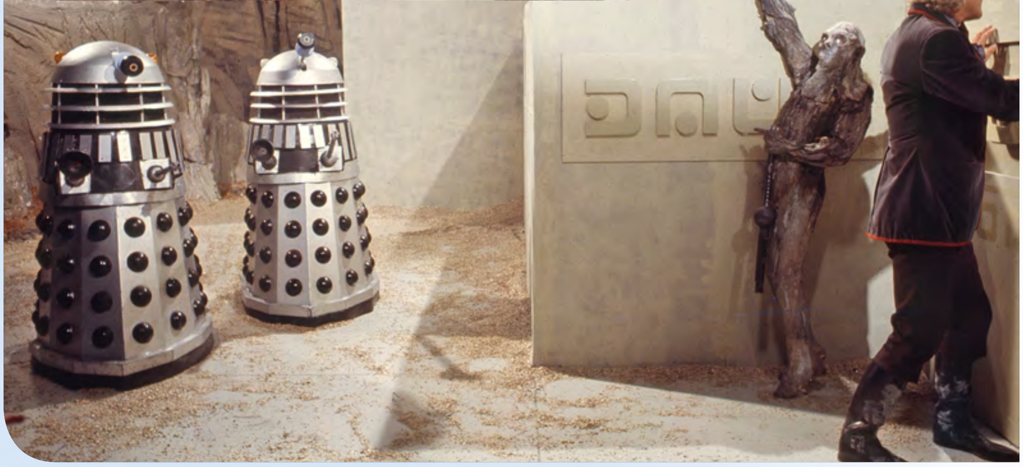
MEANS TO AN **END**

From the early 1970s, when more than one episode was often recorded at a time, more flexible editing meant that under- and over-running instalments could be balanced out, sometimes by shifting cliffhangers away from their originally intended position. Here are some examples of episode endings that were moved...

» ***Death to the Daleks*** Part Three: "Get back!" Bellal warns the Doctor as he sees an advancing threat. Two Daleks sweep around the corner towards the city's patterned wall and open fire with their machine guns.

» ***Genesis of the Daleks*** Part Five: Holding two wires, the connection of which could wipe out the Daleks and complete his mission, the anguished Doctor ponders: "Do I have the right?"

» ***The Deadly Assassin*** Part Two: A samurai warrior's sword cleaves the Doctor's scarf, and he falls from a cliff edge.

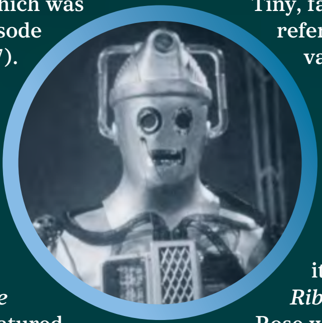


Characters' backgrounds have sometimes been sacrificed in favour of plot development. In *The Eleventh Hour* (2010), Rory Williams originally admitted that he trained to be a doctor. Later, the Doctor asked him: "How do you train to be doctor and end up a nurse?" "Unsuccessfully," explained Rory. More seriously, in Part Four of *Battlefield* (1989), as Brigadier Lethbridge-Stewart looked at the remains of Flight-Lieutenant Lavel he declared: "UNIT looks after its own, alive or dead. And I want these ashes buried with honour." Occasionally, a scene was written intentionally as padding in case of an underrun, like Clent discussing Walter's commitment to battling the glaciers, which was omitted from the fifth episode of *The Ice Warriors* (1967).

Some of the lost background information has related to the Doctor himself, notably in Part Four of *Remembrance of the Daleks* (1988) when he stated: "I am far more than 'just another Time Lord'." *In the Forest of the Night* (2014) originally featured the Doctor describing his childhood memories of looking into Gallifrey's Untempered Schism: "I saw a forest rise and fall. Saplings that thickened into trees. Leaves that sucked in the sunlight of a thousand million summers. The great trees falling and sinking into the earth and hardening into diamonds and coal. I saw it all rise and fall like a wave of the sea."

It isn't just timing or technical necessities that lead to edits – some sequences have been deleted because of a more global change of plan. The original conclusion of *Journey's End* (2008) saw two Cybermen appearing in the TARDIS, leading into *The Next Doctor* (2008)... shots that were deemed redundant given that a teaser for the Christmas Special was moments away. When *Night Terrors* was dropped back from the third to the ninth episode of the 2011 run, the Eye Patch Lady seen by Amy was expurgated because she had already been revealed as Madame Kovarian in *A Good Man Goes to War*. However, the fake 'life force dying' ending recorded for *The Parting of the Ways* (2005) – where the Ninth Doctor didn't regenerate – or Donna giving her car keys to a woman who wasn't Rose in *Partners in Crime* (2008), were never intended for transmission. These sequences were added in an effort to keep the real endings of the episodes a surprise for as many people as possible.

Tiny, fan-pleasing continuity references occasionally vanish as the pace is tightened up. The Doctor's bio-data record was seen in the 1976 story *The Deadly Assassin*, and Romana was going to mention having viewed it in Part One of *The Ribos Operation* (1978). Rose would have recalled having met Charles Dickens in *Aliens of London* (2005). The Doctor would have reminisced about adventures on Necros and Spiridon in *Victory of the Daleks* (2010) and Stangmoor Prison in *The Almost People* (2011), explained how Dream Crabs caught him on Androzani Delta in *Last Christmas* (2014) and pondered on Osirans, the Flood and "various ambassadors" in *Empress of Mars* (2017).



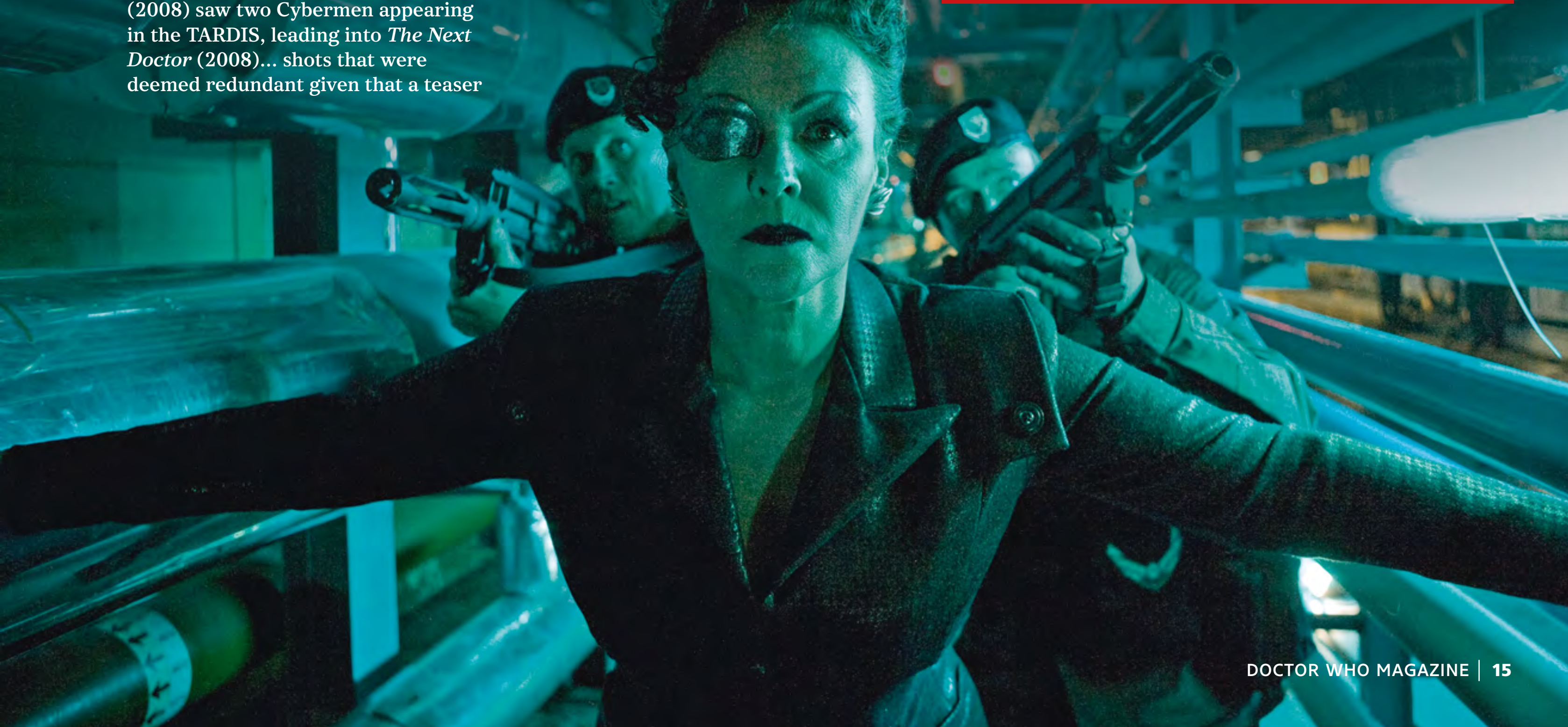
Left: As scripted, the Cybermen in *The Moonbase* (1967) would have explained that they came from Telos.

Above: Charles Dickens (Simon Callow) has a merry Christmas at last in *The Unquiet Dead* (2005).

Sometimes elements of continuity would have been established during a deleted scene. The planet Telos' first onscreen namecheck came from Professor Parry in the opening moments of *The Tomb of the Cybermen* (1967). It *should* have come months earlier, from a Cyberman in Episode 3 of *The Moonbase*: "We were the first space travellers from Mondas. We left before it was destroyed. We have come from the planet Telos." Cultural references got lopped too, such as the Doctor's recollection of 1930s crooner Al Bowlly in *The Satan Pit* (2006) or the War Doctor's exclamation in *The Day of the Doctor* (2013) that his replacements were "Dick Van Dyke and Mary Poppins".

Technically, something can go amiss that isn't detected until the episode→

THE EYE PATCH LADY SEEN BY AMY WAS EXPURGATED BECAUSE SHE HAD ALREADY BEEN REVEALED AS MADAME KOVARIAN.



Below: The identity of Madame Kovarian (Frances Barber), the lady with the eye patch, was revealed in *A Good Man Goes to War* (2011).

Right: Noah (Kenton Moore) undergoes a horrifying transformation in Part Three of *The Ark in Space* (1975). The end of this scene, in which he begs Vira to kill him, was removed before broadcast.

Below: Sarah Jane Smith (Elisabeth Sladen) originally rolled a rock at the advancing Cybermen in *The Five Doctors* (1983).

→ is being edited. The Doctor's party approaching Hooverville in *Evolution of the Daleks* (2007) wasn't included due to lack of coverage caused by location rain. The TARDIS' invisible status via a split-screen film effect in *Terror of the Zygons* (1975) was felt to have mis-matched lighting. Sarah rolling a lacklustre rock at advancing Cybermen in *The Five Doctors* (1983) showed that some shots just ain't gonna work.

For budgetary reasons, intensive CGI or post-production effort is a prime target for the frugal producer. Much of the conversation between Rose and Cassandra in *The End of the World* (2005) was omitted, saving time and expense in digitally creating the latter. Likewise, a scene showing the Doctor's hands being sucked into a Zygon console was pruned from *The Zygon Invasion* (2015). Some cuts are made so late in the day that they remove items that are scheduled to appear on merchandise. In *Journey's End*, the Doctor threw his other self some coral, explaining: "Chunk of TARDIS. Grow your own." This was removed before broadcast, even though it had been earmarked to feature in an expansion set for the Battles in Time card game.

Careful censorship came into play at various levels. "Only on two occasions have I had to actually edit out sequences which I thought were too frightening," explained producer Philip Hinchcliffe in the 1977 documentary *Whose Doctor Who*. The first instance was at 7' 40" into Part Three of *The Ark in Space* (1975) where Noah, transforming into a Wirrn, told Vira: "I'm in torment! These creatures..." Throwing a blaster at her feet, he pleaded: "Vira, shoot me! Kill me! Please... For pity's sake kill me!" A single-shot scene from Part One of *The Seeds of Doom* (1976) was cut for similar reasons. At 18' 45", the action originally cut to the sick bay where Winlett was mutating into a Krynoid; hearing an approaching aircraft, he attempted to raise himself from his bed, but sank back with an anguished moan.

Above the producer, BBC executives cast an eagle eye on content. Head of Drama Serials Ronnie Marsh asked director Christopher Barry to remove a shot from the climax of *The Dæmons* (1971) where the Master lifted a knife to sacrifice Jo Grant. Marsh's successor, Bill Slater, felt that shots of a spider crawling over the Doctor's arm in Part Three of *The Deadly Assassin* were unsuitable for a family audience.

Nobody, however, can foresee real-life tragedy. The beheading of the cyborg Sheriff of Nottingham was post-modern fun when *Robot of Sherwood* was recorded in May 2014. Months later, when the jihadist group known as Islamic State released a video showing the similar fate of US journalists, it was clear that this scene would be inappropriate for the finished episode. A shoot-out with youth gangs in the *Doctor Who* TV movie was similarly excised for its BBC1 broadcast after a gunman opened fire at Dunblane Primary School in March 1996. And after the loss of 23 lives at the Manchester Arena bombing on 22 May 2017, comments about "terrorists" were expunged from the following weekend's screening of *The Pyramid at the End of the World*.

Altering the soundtrack can make significant changes to an episode. For example, 2011's *The Rebel Flesh* was supposed to include a chef computer with a broad Yorkshire accent. In *42* (2007), the *SS Icarus* was redubbed the *SS Pentallian* because the science-fiction film *Sunshine* featured a similarly named vessel. In previous decades, the absence of sound altered key scenes. The sudden death of the Coal Hill headmaster during *Remembrance of the Daleks* Part Two was originally accompanied by a Dalek voice: "Alert, security is compromised, terminate agent." The appearance

SARAH ROLLING A LACKLUSTRE ROCK AT ADVANCING CYBERMEN SHOWED THAT SOME SHOTS JUST AIN'T GONNA WORK.

of the Gunslinger in *A Town Called Mercy* (2012) was preceded by strange, beautiful music, its creator Kahler-Jex explaining: "I'd play it during the procedures, to drown out the screams. Now he's appropriated it."

Most spectacularly though, entire new scenes and climaxes can – at a push – be created via the magic of ADR: Additional Dialogue Recording. The broadcast version of *The Power of Three* (2012) featured a whole new conclusion compared to what was originally recorded. New close-ups of the Doctor, Amy and Rory speaking covering dialogue were recorded a month after main production had completed, reducing the Shakri to a mysterious minimum as a hologram. An initial confrontation between Rory and the alien was deleted, and later on the Doctor and his friends were attacked with the Shakri's "vicious eye bolt" leading to a physical struggle which ended with the blinded alien screaming: "The Shakri will find you! We cannot be destroyed! The Seven shall come for you!"

While most early edits are erased, fragments exist – on paper, back-up drives, domestic tapes and in foreign lands. The authors of Target novelisations often drew upon the camera scripts; *Doctor Who and the Auton Invasion* offers numerous exchanges excised from its source story, *Spearhead from Space*. Barry Letts trimmed a radio broadcast with Jon Pertwee providing a newsreader's voice from Episode 5 of *Inferno* (1970), lest viewers suspected that the Doctor had tuned into one of Pertwee's routines from his sitcom *The Navy Lark* (1959-77). This section of the episode was, however, retained for a North American audience unaware of its context.

In February 1991, BBC Video released an extended *The Curse of Fenric* (1989) containing just over six minutes of new material that clarified the role of the Ancient Haemovore. The DVD range offers viewers alternative, feature-length edits like *Battlefield,* plus off-cuts from early edits (Part One of 1987's *Delta and the Bannermen*), studio spools (Jo meeting Filer in *The Claws of Axos*, 1971), and film rushes (a hapless looter in Part One of *Invasion of the Dinosaurs*, 1974). Elsewhere, BBC Three's *Doctor Who Confidential* offered glimpses of lost moments, such as a Doctor/Amy conversation from 2010's *The Hungry Earth*. A few years later, the Doctor's talk with Ohila from *The Magician's Apprentice* (2015) became a special prologue.

There's lots more besides. This has been a handful of known unknowns from countless unknown unknowns. And if there's the odd missing, or something repeats, or the focus shifts suddenly, or something repeats, or a thought halts in the middle of a then it means that this text was overlong, and only made it to the page thanks to the reconstructive skills of an editor. **DWM**

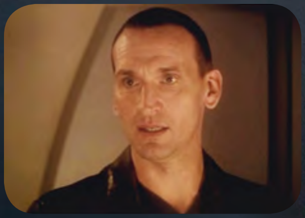
SLUGGING IT OUT

Light-hearted moments are an important part of *Doctor Who*, but if they don't also propel the plot then they can end up on the cutting-room floor...

⏩ ***Invasion of the Dinosaurs*** Part Five (8' 29"): After being told to get the troops ready by the Brigadier, Sergeant Benton suddenly remembers: "About me being under arrest, sir; who's going to guard me?" "I can't spare men to look after you, Benton. You'll have to guard yourself," replies Lethbridge-Stewart. "Sir!" smiles Benton. As the Brigadier leaves, he adds: "Sergeant – well done."

⏩ ***Dalek*** (28' 55"): The Doctor chides the Dalek on its downloading of the internet, asking if it's found "Lots of naked bodies and people arguing about the revival of *Buffy*, did that help? Did you go in the chat rooms? Find a date? Gonna hook up with a coffee machine?"

⏩ ***The Magician's Apprentice*** (33' 33"): Confined in the waiting room with the Doctor and Clara, Missy observes: "Tied up and locked in a cupboard. It's like your wedding all over again." "Wedding?" asks Clara. "That wasn't my wedding," protests the Doctor, "that was my stag night." "No, hang on, wasn't it the faculty dance?" asks Missy. "No, that was the laser slugs," the Doctor reminds her. "Of course, yes, the slugs," agrees Missy.



Top left: The Gunslinger (Andrew Brooke) in *A Town Called Mercy* (2012).

Above left: Sergeant Benton (John Levene) and the Brigadier (Nicholas Courtney) in Part Five of *Invasion of the Dinosaurs* (1974).

Above centre: The Doctor (Christopher Eccleston) in *Dalek* (2005).

Above right: Missy (Michelle Gomez) in *The Magician's Apprentice* (2015).

Far left: The Ancient Haemovore (Raymond Trickett) from *The Curse of Fenric* (1989).

Left: Clare Higgins as Ohila of the Sisterhood of Karn.

Missing Persons

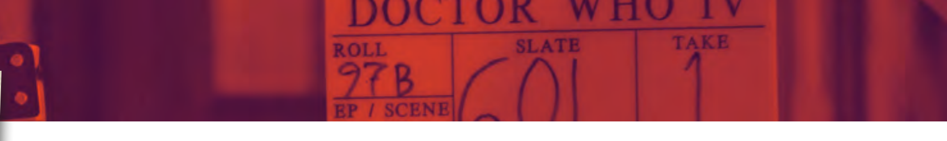
Sometimes edits can remove entire characters from episodes of *Doctor Who* – even after a performance has been recorded...

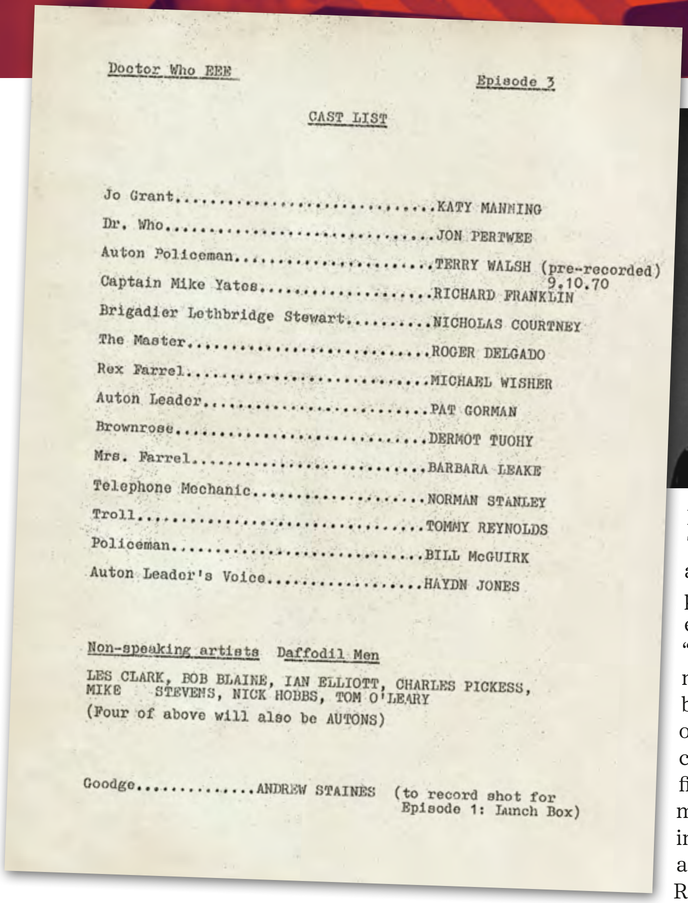
Feature by **ANDREW PIXLEY**

When scenes and dialogue compete for space, there are often casualties in the cutting room. Some actors are ultimately never heard. If they're very unlucky, they aren't even seen.

Possibly the earliest *Doctor Who* cast member to go missing between performance and programme was Bill McGuirk – indeed, his role in the show was a bit of a puzzle for emergent fandom in the 1980s. He wasn't credited in the *Radio Times* (not unusual for minor roles at this point in the show's history)... but he *was* listed as 'Policeman' at the end of Episode Three of *Terror of the Autons* (1971). As such, it was assumed that he was one of the two Auton constables who kidnapped the Doctor at the end of Episode Two. So why wasn't he billed at the end of that instalment as well?

Right: Donna (Catherine Tate) and the Doctor (David Tennant) meet the elderly Agatha Christie (Daphne Oxenford) in a scene cut from *The Unicorn and the Wasp* (2008).





Doctor Who EEE

Episode 3

CAST LIST

Jo Grant..............................KATY MANNING
Dr. Who...............................JON PERTWEE
Auton Policeman.......................TERRY WALSH (pre-recorded) 9.10.70
Captain Mike Yates....................RICHARD FRANKLIN
Brigadier Lethbridge Stewart..........NICHOLAS COURTNEY
The Master............................ROGER DELGADO
Rex Farrel............................MICHAEL WISHER
Auton Leader..........................PAT GORMAN
Brownrose.............................DERMOT TUOHY
Mrs. Farrel...........................BARBARA LEAKE
Telephone Mechanic....................NORMAN STANLEY
Troll.................................TOMMY REYNOLDS
Policeman.............................BILL McGUIRK
Auton Leader's Voice..................HAYDN JONES

Non-speaking artists Daffodil Men

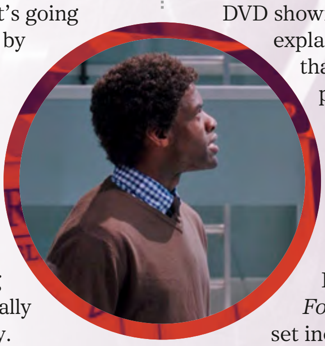
LES CLARK, BOB BLAINE, IAN ELLIOTT, CHARLES PICKESS, MIKE STEVENS, NICK HOBBS, TOM O'LEARY
(Four of above will also be AUTONS)

Goodge.............ANDREW STAINES (to record shot for Episode 1: Lunch Box)

In fact, Episode Three originally had a *third* policeman – a real one!

Bill's single scene was recorded on the evening of Saturday 24 October 1970, but wasn't included when the episode was shown on Saturday 16 January 1971; nevertheless, his caption slide credit remained. Originally, after the Doctor and Brigadier's visit to the Farrels' factory, there was to have been a sequence filmed on location of a police car pulling up alongside the coach of Auton daffodil men. Inside, the Master and the Auton Leader are studying a map for their planned stops to hand out the deadly daffs when Rex Farrel suddenly notices the approaching officer. The Auton Leader dons its carnival head moments before the constable enters to enquire: "Everything all right, sir? ... Wondered if you'd broken down?" The Master explains how they were planning the next stage on their Plastics Promotion Tour, and the officer replies: "Oh yes, I know sir. Saw you the other day. Giving out daffodils weren't you? My wife's got some." The Master offers a few more for the policeman's spouse, eliciting the response: "Better not sir – they might say you were bribing the police." The officer then expresses concern for the seated figures wearing the hot masks. "You all right in there, mate?" he asks the Auton Leader. Receiving no reply, the officer fears that the 'man' has fainted. Lifting the carnival head away, the policeman exclaims: "What's going on here?" and is shot dead by the Auton's wrist gun.

All that remains of that sequence is the camera script, the videotape having long since been wiped. In more recent times digital technology has made the preservation of material easier, allowing edited sequences to eventually appear on DVD and Blu-ray. Phylip Harries' portrayal of 'Choleric Man' in the 2006 episode *The Girl in the Fireplace* is an example of this. While omitted from the BBC One broadcast, he can be found on disc, brandishing a riding crop and raging at the Doctor: "Have you seen a horse? ... Damned animal! I'll whip it within an inch of its life, as soon as I find it!" Another character to belatedly appear on DVD/Blu-ray is the Snowcap base technician played by Okorie Chukwu in *Twice Upon a Time* (2017). Take a look at the *Doctor Who Extra* that appears on that disc and you'll see him comment on the plight of the Cybermen's planet: "Mondas! It's melting."



Major restructuring to *The Unicorn and the Wasp* (2008) was undertaken prior to transmission. This left the main 1926 narrative intact with the young Agatha Christie, but eliminated the bookending scenes with her older self in 1976. "Although it was a lovely sequence, it just seemed unnecessary," said director Graeme Harper in a podcast commentary, while on the DVD showrunner Russell T Davies explained: "You got the feeling that everything was taking part in the past tense ... It took all the drama out of it." This meant the loss of two cast members: Daphne Oxenford as 'Old Agatha' and Natalie Barrett as her nurse. Fortunately the *Complete Fourth Series* DVD box set includes these touching sequences of the famous novelist in the final days of her life, resolving the one mystery that had baffled her. →

> "Although it was a lovely sequence, it just seemed unnecessary."
>
> GRAEME HARPER

Above left: A production document from 1970, stating the cast list for the third episode of *Doctor Who* serial EEE (ie, *Terror of the Autons*). Bill McGuirk is credited as 'Policeman', but did not appear in the broadcast programme.

Above centre: William McGuirk was previously 'Guard in Corridor' in *The Enemy of the World* (1967-68).

Above right: Living plastic attacks in *Terror of the Autons* Episode Four.

Left inset: Okorie Chukwu as a Snowcap technician in a cut scene from *Twice Upon a Time* (2017).

Bottom left and centre: A nurse (Natalie Barrett) and Agatha Christie, in a cut scene from *The Unicorn and the Wasp.*

Bottom right: Phylip Harries as 'Choleric Man' in *The Girl in the Fireplace* (2006).

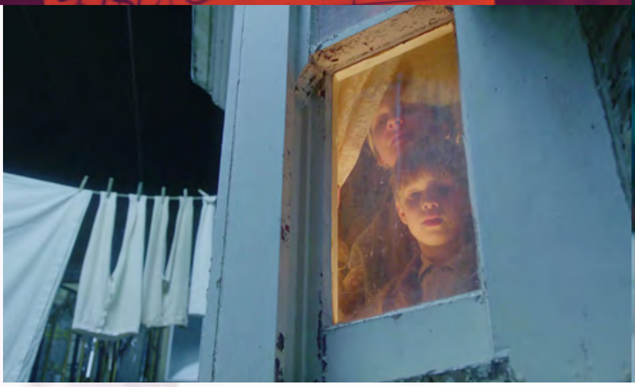
Right: A mother (Devon Black) and her little boy (Max Furst) in a scene cut from *The Snowmen* (2012).

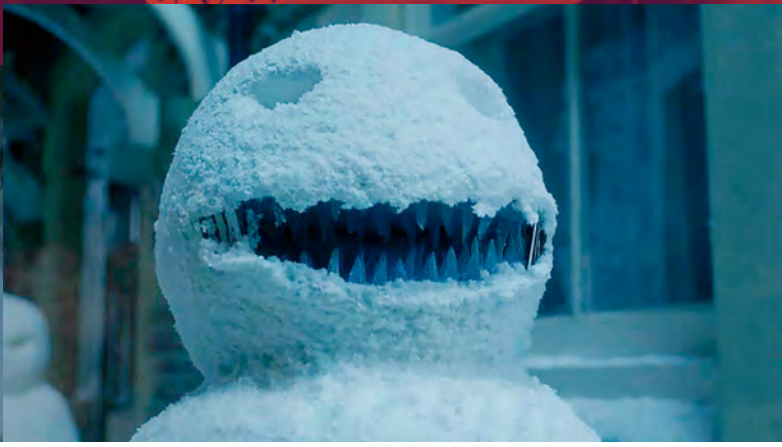
Far right: The evil snowmen as they appeared in the original edit.

Below left: The little boy was completely absent from the finished episode.

Below inset: A sinister Snowman as viewed from the boy's window.

Below right: This scene from Part Six of *Frontier in Space* (1973) was cut from the finished episode.



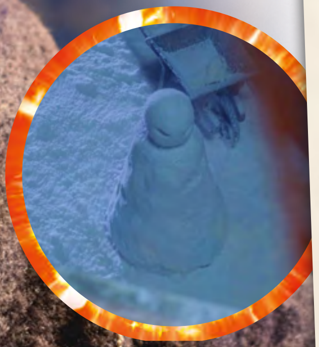


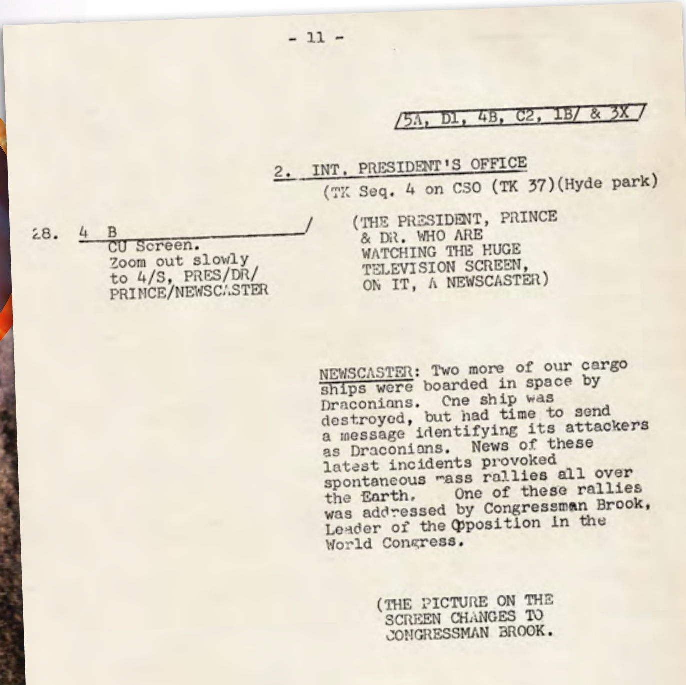
→ A similar shift in focus saw the omission of actors Max Furst and Devon Black as son and mother in two sequences from the pre-credits of *The Snowmen* (2012). The backstory of the young Walter Simeon took priority, meaning that the Christmas Eve 1892 opening no longer required a small boy peeking through the curtains at the jolly snowman in All Saint's Lane. "Mummy... do snowmen come back?" he calls. "Never mind about snowmen," replies his mother, appearing alongside him. "It's time for bed." "But Mummy, look at it," insists the boy. "It's the snowman we made last year!" Subsequent to scenes introducing Captain Latimer, the adult Dr Simeon and Clara, the little boy would have been shown staring down in surprise at three identical snowmen, their mouths opening in a menacing expression.

If characters add comparatively little to a narrative, their omission may not have much impact. Alex Giannini appeared fleetingly as the prison governor of the Stormcage facility which held Dr River Song in *The Impossible Astronaut* (2011), informing his charge, "During my predecessor's time you escaped from this prison on no less than 15 occasions. It's not going to happen on my watch." Within minutes he's being stretchered away after being shot by the escapee. The heavily restructured *The Power of Three* (2012) originally contained an amusing vignette, in which Amy and Rory helped out two parka-clad bomb-disposal experts in an icy blue alien tent. The experts were Conroy (portrayed by Okezie Morro, later heard in Big Finish's *The Mist*) and Sullivan (Henry Luxemburg). "Conroy, if this transport convoy is blown up, the Emperor's expedition will never get to Alexa Minor and the entire galaxy will be at war," insists the senior Sullivan as the countdown reaches 45 seconds. The Ponds make an appearance to snip the vital wire – the entire sequence was similarly snipped, with no damage to character or storyline.

The final instalment of *Frontier in Space* (1973) features a credit for Bill Mitchell (the husky voiced Canadian behind the famous ads for Denim aftershave) as a newscaster, despite his absence. The newscaster was to have featured in an early scene in the President's office, making this announcement: "Two more of our cargo ships were boarded in space by Draconians ... News of these latest incidents provoked spontaneous mass rallies all over the Earth. One of these rallies was addressed by Congressman

The opening no longer required a small boy peeking through the curtains of an upper room at the jolly snowman standing below.





- 11 -

/5A, D1, 4B, C2, 1B/ & 3X/

2. INT. PRESIDENT'S OFFICE
(TK Seq. 4 on CSO (TK 37)(Hyde park)

28. 4 B
CU Screen.
Zoom out slowly
to 4/S, PRES/DR/
PRINCE/NEWSCASTER

(THE PRESIDENT, PRINCE
& DR. WHO ARE
WATCHING THE HUGE
TELEVISION SCREEN,
ON IT, A NEWSCASTER)

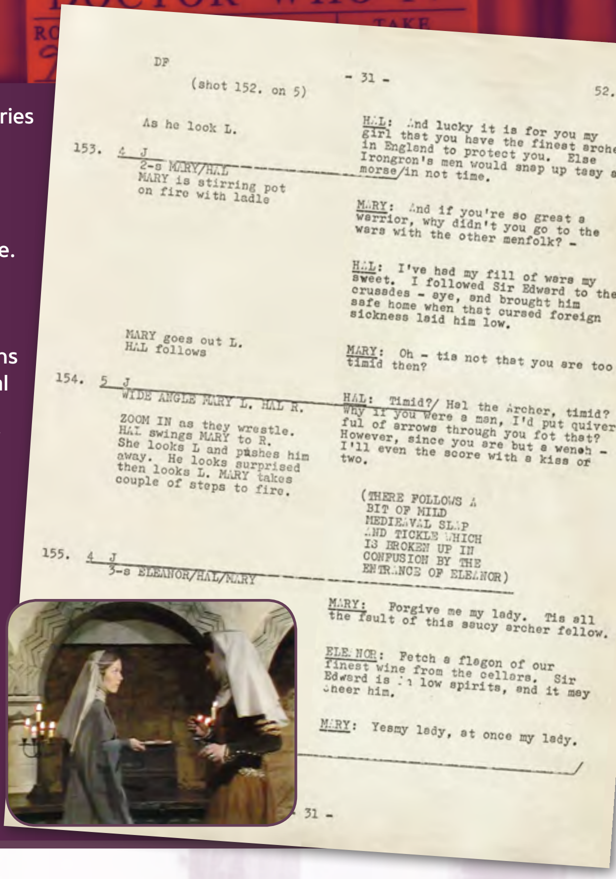
NEWSCASTER: Two more of our cargo ships were boarded in space by Draconians. One ship was destroyed, but had time to send a message identifying its attackers as Draconians. News of these latest incidents provoked spontaneous mass rallies all over the Earth. One of these rallies was addressed by Congressman Brook, Leader of the Opposition in the World Congress.

(THE PICTURE ON THE
SCREEN CHANGES TO
CONGRESSMAN BROOK.

Silent Partners

Some characters only just make it into the *Doctor Who* universe, albeit with their dialogue deleted. Following a non-speaking role in *The Macra Terror* (1967), Luan Peters returned five years later to play Sheila in *Frontier in Space* Episode Three following parts the Hammer horrors *Lust for a Vampire* and *Twins of Evil* (both 1971), six episodes of *Coronation Street* and the TV pilot *Go Girl* (1971). Luan can be glimpsed administering a temple massage to the stressed Earth President in *Frontier*, but at the end of this was due to engage in expositional dialogue concerning the Earth/Draconia conflict. "It must make things very difficult for you madam – having to work with a man like that," comments the masseuse, allowing her employer to reminisce about how the actions of General Williams had been unintentionally instrumental in triggering the space war. "So it was all General Williams' fault?" she observes.

A few months later, Part One of *The Time Warrior* (1973-74) fleetingly featured Jacqueline Stanbury – star of the 1971 Bavarian series *Off We Go* – as Mary, a serving wench seen departing silently from the action at 12' 46" in the finished programme. However, prior to this she should have been seen *and* heard in Wessex Castle's kitchens being chatted up by Hal the archer. "If you're so great a warrior, why didn't you go to the wars with the other menfolk?" she asks during the flirtation. Concluding the scene by apologising to Lady Eleanor ("Forgive me my lady. Tis all the fault of this saucy archer fellow"), Jacqueline departed for the regular role of WPC Hawkins in *Dixon of Dock Green*.



DF

(shot 152. on 5)

- 31 -

52.

As he look L.

HAL: And lucky it is for you my girl that you have the finest archer in England to protect you. Else Irongron's men would snap up tasy a morse/in not time.

153. 4 J

2-s MARY/HAL

MARY is stirring pot on fire with ladle

MARY: And if you're so great a warrior, why didn't you go to the wars with the other menfolk? -

HAL: I've had my fill of wars my sweet. I followed Sir Edward to the crusades - aye, and brought him safe home when that cursed foreign sickness laid him low.

MARY goes out L.
HAL follows

MARY: Oh - tis not that you are too timid then?

154. 5 J

WIDE ANGLE MARY L. HAL R.

ZOOM IN as they wrestle. HAL swings MARY to R. She looks L and pushes him away. He looks surprised then looks L. MARY takes couple of steps to fire.

HAL: Timid?/ Hal the Archer, timid? Why if you were a man, I'd put quiver-ful of arrows through you fot that? However, since you are but a wench - I'll even the score with a kiss or two.

(THERE FOLLOWS A
BIT OF MILD
MEDIEVAL SLAP
AND TICKLE WHICH
IS BROKEN UP IN
CONFUSION BY THE
ENTRANCE OF ELEANOR)

155. 4 J

3-s ELEANOR/HAL/MARY

MARY: Forgive me my lady. Tis all the fault of this saucy archer fellow.

ELEANOR: Fetch a flagon of our finest wine from the cellars. Sir Edward is in low spirits, and it may cheer him.

MARY: Yesmy lady, at once my lady.

- 31 -

Brook, Leader of the Opposition in the World Congress." In summer 1976 Mitchell would return as the alien Zor on the story LP *Doctor Who and the Pescatons*.

Some omissions change the impact and sense of a story. *The Zygon Invasion* (2015) originally featured James Bailey in the role of 'Walsh's Son'. In Turkmenistan, after the Doctor says that he just wants to enter the church and talk to the suspected Zygons and 'hostages' inside, UNIT's Colonel Walsh opens fire at the building, yelling: "COME OUT WITH YOUR HANDS RAISED!" She stops firing, and after a moment's silence a young man emerges. "Mum," he begins, to which the UNIT officer responds, "You're not my son, sir." "Mummy," continues the man. "You take one more step towards me, I'm gonna shoot," warns the Colonel. "Mummy," continues her target, taking a step towards Walsh as the Colonel opens fire. "For God's sake!" exclaims the Doctor, running forwards to kneel beside the fallen figure. "I'm a professional!" states Walsh, watching as her 'son' changes into a Zygon. "He's still a living thing!" says the furious Doctor. "Not for much longer," adds the Colonel. In the subsequent scene, Walsh's "I just shot my son" was redubbed to, "I just lost my men."

Occasionally, characters are deleted from one episode but appear in others. For example, having delivered a fun cameo in *Love & Monsters* (2006), comic actress Bella Emberg was back as Mrs Croot in a scene ultimately deleted from *The Runaway Bride* (2006). Mrs Croot calls out, "Congratulations! Oh, you make a lovely couple!" as deeply embarrassed bride Donna Noble alights from a bus with the Doctor in an attempt to reach her own wedding. Similarly, regular bit-part player Dave Carter appeared in Part Four of *The Android Invasion* (1975) as British Space Defence employee Grierson, but was also credited in Part One, despite the fact that his contribution had been excised. Its content? A scanner room exchange with astronaut Guy Crayford, discussing a newly landed object (ie, the TARDIS).

Series regulars aren't safe from deletion either. Jennifer Hennessy recorded a scene as Bill's foster mum Moira for the start of *Knock Knock* (2017), while the following instalment, *Oxygen*, originally concluded by revealing Michelle Gomez's Missy inside the vault.

These missing persons were all once part of stories that were too long to tell without some judicious editing. Ultimately, they suffered the same fate bestowed upon the War Lord by the Doctor's people: dematerialisation from time and space, as though they had never existed. **DWM**

Above left inset: Sheila (Luan Peters) massages the President of Earth (Vera Fusek) in Episode Three of *Frontier in Space*.

Above right and inset: Mary (Jacqueline Stanbury) makes a brief appearance alongside Lady Eleanor (June Brown) in Part One of *The Time Warrior* (1973-74). The script shows that Mary originally had a flirtatious conversation with Hal the archer.

Left inset: Grierson (Dave Carter), seen here in Part Four of *The Android Invasion* (1975), was to have featured in Part One as well.

Left: Elton Pope (Marc Warren) talks to Mrs Croot (Bella Emberg) in *Love & Monsters* (2006). Mrs Croot was edited out from *The Runaway Bride* (2006).

The Final Cut

Editor Will Oswald has been responsible for numerous missing scenes while assembling and polishing episodes of *Doctor Who*. Along the way, however, he's instigated a surprising amount of new material...

Interview by **ANDREW PIXLEY**

Above: Editor Will Oswald on the set of 2015's *Hell Bent*.

Below: Dev Ashton (Gary Powell), Kath McDonnell (Michelle Collins), Abi Lerner (Vinette Robinson) and the Doctor (David Tennant) try to help Korwin McDonnell (Matthew Chambers) in *42* (2008). This was the first *Doctor Who* episode that Will worked on.

"John Boorman once said to me that editing is the last chance to rewrite," says Will Oswald, recalling the words of the film director behind the likes of *Deliverance* and *Excalibur*. And Will himself has used that skill to execute rewrites as the award-winning editor of many *Doctor Who* episodes across the last decade, including the 2017 Christmas Special. "The first cut of *Twice Upon a Time* was 93 minutes and had to come down to 60," he recalls. "A lot of work..."

At the age of 11, Belfast-born Will was captivated by the futuristic grace of Stanley Kubrick's *2001: A Space Odyssey* (1968), a film expertly assembled by editor Ray Lovejoy. Graduating in computer science at Queen's University, Will joined BBC Cymru as a trainee film editor in 1979. He also worked at Granada before becoming a founder member of the Cardiff-based independent production company Teliesyn, where he headed up the post-production department. He then moved to another Cardiff company, POV, before going freelance in 1996.

Winning BAFTA Cymru awards for Best Editing on the courtroom drama *The Bench* (2001-02), *Doctor Who* spin-off *Torchwood* and Steven Moffat's *Sherlock* (2010-), Will's credits include BBC Cymru's drama *Belonging* (1999-2009), successful sleuthing series such as *Dalziel and Pascoe* (1996-2007) and *The Last Detective* (2003-07), *Casualty* (1986-) and BBC One's post-modern take on the legend of *Robin Hood* (2006-09).

Will joined the *Doctor Who* team in early 2007, working with director Graeme Harper on the episodes *42* and *Utopia*. Since then, he's handled over 30 episodes, earning industry nominations and becoming the expert who director Rachel Talalay refers to as her "go to guy" in the crafting of her series finales since 2014. He's also worked on *The Sarah Jane Adventures* and *Torchwood: Children of Earth*. Oh, and his agent is Jessica Carney – granddaughter to William Hartnell, the original Doctor...

> **“*The Zygon Invasion/Inversion* is a great example of how you can change the ‘meaning’ of a scene with the edit.”**

Listing one of his hobbies as “designing a proper computer interface for non-linear editing machines”, Will encourages others to pursue their dreams as he did, offering to pass on his experience and skills via online videos and in his capacity as a visiting lecturer at the National Film and Television School. He’s currently preparing a presentation for Falmouth University’s Department of Film and Television and working on the new BBC Two/Amazon Prime series *Good Omens*, starring David Tennant.

As with events in the *Doctor Who* universe, Will’s editing operates on the principle of ‘fixed points’. “It tends not to be so much for time reasons – as the BBC have usually been flexible – but to get the strongest and clearest story structure,” he says.

Having analysed the script and studied the rushes, he usually begins by blocking out the master shots of a scene. He then allows the dialogue and action within to emerge naturally, driving his selection of shots as well as identifying his entry and exit points to determine the optimum rhythm which actually *hides* his own work from the viewer.

“*The Zygon Invasion/Inversion* [2015] was one that had a radical change,” recalls Will. “The biggest change editorially was the scene with the American cop, Norlander – who was actually a Zygon – and Kate Stewart. In the original script I felt we had blown Norlander’s Zygon cover too early, so by restructuring and particularly coming out early on a scene I could change the written meaning to be more in keeping with what we needed. It’s a great example of how you can change the ‘meaning’ of a scene with the edit. There’s a great quote from Stanley Kubrick [to his biographer Alexander Walker]: ‘I would say that everything that precedes editing is purely to get material to edit.’ Actually, the full quote is: ‘If I wanted to be facetious I would say that everything that precedes editing is purely to get material to edit.’ But that shows you the power of deletion!”

Will edited half of the episodes in the 2015 series. “*Before the Flood* was a challenge. As I recall, there was a problem with the Doctor’s motivation for going to Tivoli after his arrival in 1980 and then basically running away. This journey was a scene which had been recorded in the TARDIS, and it was rewritten with new dialogue in ADR [additional dialogue recording], with a new scene constructed out of material from the departure to Tivoli. Structurally a whole time loop came out, resulting unfortunately in the deletion of a really lovely scene beautifully played by Paul Kaye as Prentis. One of the unexpected problems was trying to explain to the director [Daniel O’Hara] that in order to travel forward 20 minutes in time you don’t need the TARDIS – you just sit round and wait and in 20 minutes you’ll be there! We can get so tangled up in plots about time travel that sometimes the obvious can slip by us.”

Crafting the pre-credits of the 2012 Christmas Special *The Snowmen*, Will remembers that he “tried to introduce the idea that the snow came from a ‘lost comet’. There was one at about the right period [Comet Holmes, discovered by astronomer Edwin Holmes in November 1892], so I thought we could tie it in to the story.” As scripted, this sequence was originally, as Will puts it, “soooo different because we hadn’t solved the ‘Great Intelligence problem’. What was it? I remember getting to the stage in the cutting room with the director, all the producers and execs and asking, ‘What do you think the Great Intelligence is?’ →

Above left: The scene in *The Zygon Invasion* (2015) where Norlander (Gretchen Egolf) and Kate Stewart (Jemma Redgrave) meet was improved by Will in editing.

Above right: Prentis (Paul Kaye) is confused by the Doctor (Peter Capaldi) in *Before the Flood* (2015).

Left inset: Ianto Jones (Gareth David-Lloyd), Rhys Williams (Kai Owen) and Gwen Cooper (Eve Myles) in *Torchwood: Children of Earth* (2009).

Below: The eponymous aliens in *The Zygon Inversion* (2015).

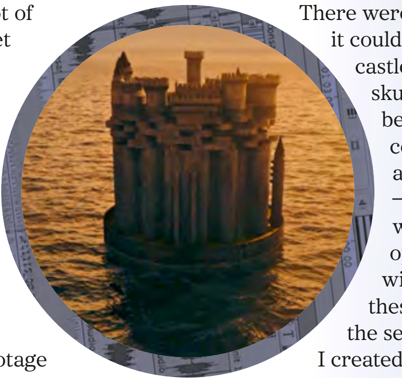
Will Oswald

Above left: Peter Capaldi discusses a scene for 2015's *Heaven Sent* with director Rachel Talalay. **Above right:** Young Walter (Cameron Strefford) is about to have a life-changing experience in the pre-credits sequence of the 2012 Christmas Special *The Snowmen*. **Right inset:** The rotating castle in *Heaven Sent*. **Below left:** The caption in *Cold War* (2013) gave the location and year as the North Pole, 1983. **Below inset:** *Cold War*'s Skaldak (Spencer Wilding). **Below right:** In a scene that was edited out, Captain Zhukov (Liam Cunningham) tells Professor Grisenko (David Warner) that he also prefers Ultravox's "early stuff".

→ And, one by one, everyone had a different idea. [Writer] Steven Moffat came in and said: 'No it's the snow reflecting back the boy's emotions.' I could only say: 'But that can't be, as the snowman is saying things we don't know the boy is thinking.' Bam! Steven immediately gets going on all cylinders and says: 'Right. We'll ADR this new dialogue...' And within 60 seconds the problem is resolved, and the snow now reflects what the young boy is thinking.

"Sometimes, asking a crucial question at the right time is the key role of the editor," Will continues. "I'm never afraid of appearing the stupidest person in the room. If *I* don't get it the audience won't get it. The whole front end of that show was recut to clarify that story point."

Thinking back to Peter Capaldi's virtuoso performance in 2015's *Heaven Sent*, Will says: "The opening changed because in the script, as I recall, the Doctor was supposed to read a screed of text on the wall of the castle. There was no way I could hold up an already slow start with a set of shots about reading; indeed, the text *is* visible in deep background in some early scenes. So I pulled it up as a voiceover narration at the top of the show, which Steven then rewrote to emphasise more strongly.



"There was a lot of juggling to get this opening sequence as tight as possible. Technically – as a very boring aside – this was made more difficult as the Veil's point of view had to be visible on the TV screens in the castle; these were inserted as overlays but required the existing footage being synced up to the action. The Doctor seeking the solution to the puzzle of the castle was an extended sequence that Rachel Talalay and I worked really hard to get right. The final, frantic editing sequence was pretty much all down to me – Rachel loved it.

"The unusual thing editorially about *Heaven Sent* is that – being essentially a 'one-hander' – there is no one else to cut to for reaction shots. It depended to a much greater extent than normal on Peter's great performance, Rachel's staging and Steven's intricate plotting. When the shoot was almost over, and therefore the cut was almost complete, I did notice a tiny but annoying plotting error. The repeated writing of the word 'BIRD' didn't make sense because – as scripted – the word was never erased. There were only two places it could happen: when the castle rotates and the skulls fall in the water because the vibration could remove it, or – as Steven suggested – have it blown away when a hidden door opens and a gust of wind hits it. Neither of these had been shot and the set had been struck. I created a lighting effect on the floor of the door opening and [colourist] Gareth Spensley recreated and improved it by adding a sliding door VFX. I think the sand blowing away was a pick-up shot. It's that sort of team effort and conversation in the cutting room that makes for a great show."

As a more intricate example of the synchronisation between the footage of the Doctor and the Veil's perspective, Will adds: "If you want an extreme version of this, watch *The Stolen Earth* [2008] when Harriet Jones calls all the various teams – Sarah Jane Smith and Luke, Martha Jones and Francine, and Captain Jack – together [at 28' 51"]. There was a four-way split-screen on all the computers, all of them different arrangements. This all had to sync and intercut to build the sequence. As you change the cut, you have to alter *all* of them and that has a ripple effect down the show.

"The biggest single story and financial difference I made on *Doctor Who* was probably in *The Stolen Earth* and *Journey's End*," he explains. "The original plan was to have the Supreme Dalek's auditorium built and shot, then

MARS ATTACKS

Will offered director Douglas Mackinnon a suggestion as a potential audience grabber for the submarine drama *Cold War* (2013). "I tried to sell the idea that we start with the tag line, so that the episode had a different style from the normal *Doctor Who* opener," he says, describing the first cutting copy. This began with an alien alphabet offering the visual version of a phrase in a native Martian tongue, translated by subtitles as a prelude to Skaldak's declaration of the ancient Ice Warrior code: "Harm one of us – and you harm us all... / By the Moons, this I swear." The teaser was subsequently tightened to remove odd lines of dialogue (such as Captain Zhukov telling Professor Grisenko that he too preferred Ultravox's "early stuff" to *Vienna*) and action such as Zhukov and his crew checking that their attack signals were genuine in a code folder.

North Pole 1983

Above left: Recording on the set of Davros' lair for *Journey's End* (2008).

Above right: Luke Smith (Thomas Knight) and his mother, Sarah Jane (Elisabeth Sladen), in *The Stolen Earth* (2008).

Below: After the scenes featuring the Supreme Dalek were recorded for *The Stolen Earth/ Journey's End*, the set was re-dressed as Davros' lair. This caused problems which Will was able to fix in the edit.

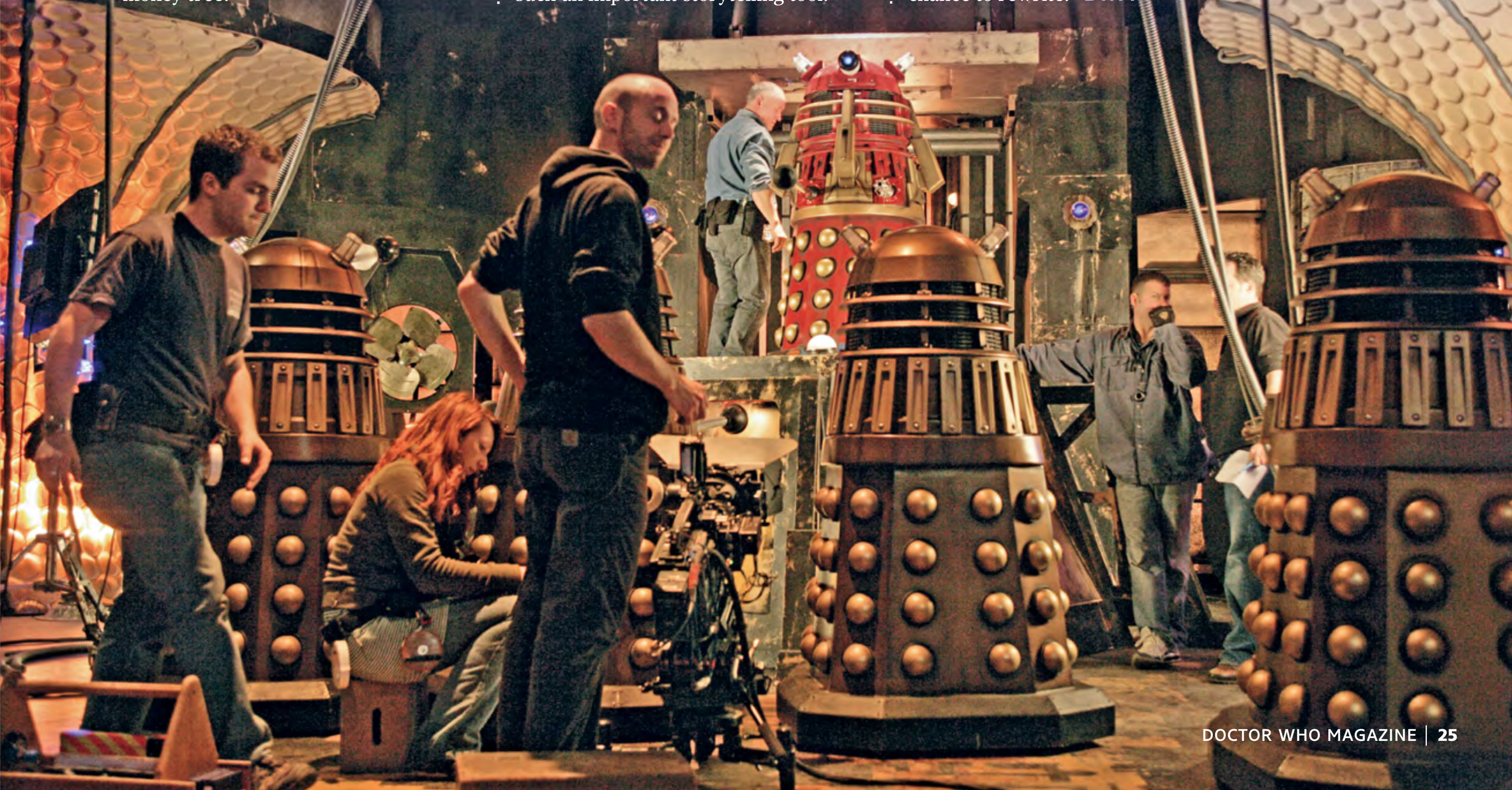
> **"Once I saw the rushes and twigged what the problem was, I instantly had a solution in my head."**

rebuild Davros' lair out of the same set components and relight it so it looked substantially different. The Supreme Dalek scenes were all shot and the set deconstructed and rebuilt and relit. So... shooting starts. The next day at eight o'clock in the morning [executive producers] Russell T Davies and Julie Gardner are in my cutting room worrying about how they were going to solve 'the problem' – a problem that, I was at that stage, unaware we had. Basically the two sets looked too similar; you had no idea where you were once the scenes started to be intercut. Russell was really beating himself up about it, saying: 'I should have made it clearer in the script.' Julie suggested a CGI job, which producers hate, because, as they say: 'There is no money tree.'

"Once I saw the day's rushes and twigged what the problem was, I instantly had a solution in my head. I said, 'I think I can solve this fairly easily. Leave it with me. I'll get you a cut by the end of the day as proof of concept.' The solution was in Davros' lair to put the Supreme Dalek on a hologram screen and filter the dialogue so that it came via speakers. When Davros spoke and the camera was on the Dalek deck, the sound was filtered in reverse. It solved the problem with the geography of the Dalek ship using fairly simple VFX and sound design, saving the equivalent of the entire editing budget for half the series. It also points up the need to always be thinking about the sound design as you edit; the sound is going to be half the show and is such an important storytelling tool.

"In fact the VFX and sound design are all really important storytelling tools, and as an editor you really do need to be on top of them to get the most out of the material you're given. Often I'll be retiming action inside a shot by split-screening and time shifting. It's invisible to even the most expert eye but it makes all the difference to pacing, correcting continuity and performance. A classic example is Sarah Jane Smith and Luke in *The Stolen Earth*, where at one point I slipped his entrance into the shot by about six frames, just to make the whole thing that much slicker. In *Twice Upon a Time*, there is a frame – that was going to have a set extension put in anyway – where I could reposition the three groups of actors to accelerate the action. People do get a bit over-obsessed by VFX of course – they cost a lot of money. But as an editor, if you're thinking of them as effects rather than story beats then you've lost the plot. Literally."

Will likes to keep his art invisible, hidden in the fabric of the adventure. "It's not just little trims and scene deletions. It's about analysing where the problem is and trying to come up with solutions that might help. As I was saying, it's the last chance to rewrite!" **DWM**



Three Times a Lady

From the scorching heat of San Helios to the relative comfort of a Big Finish studio, Michelle Ryan is breathing new life into cat burglar Lady Christina de Souza...

Interview by **BENJAMIN COOK**

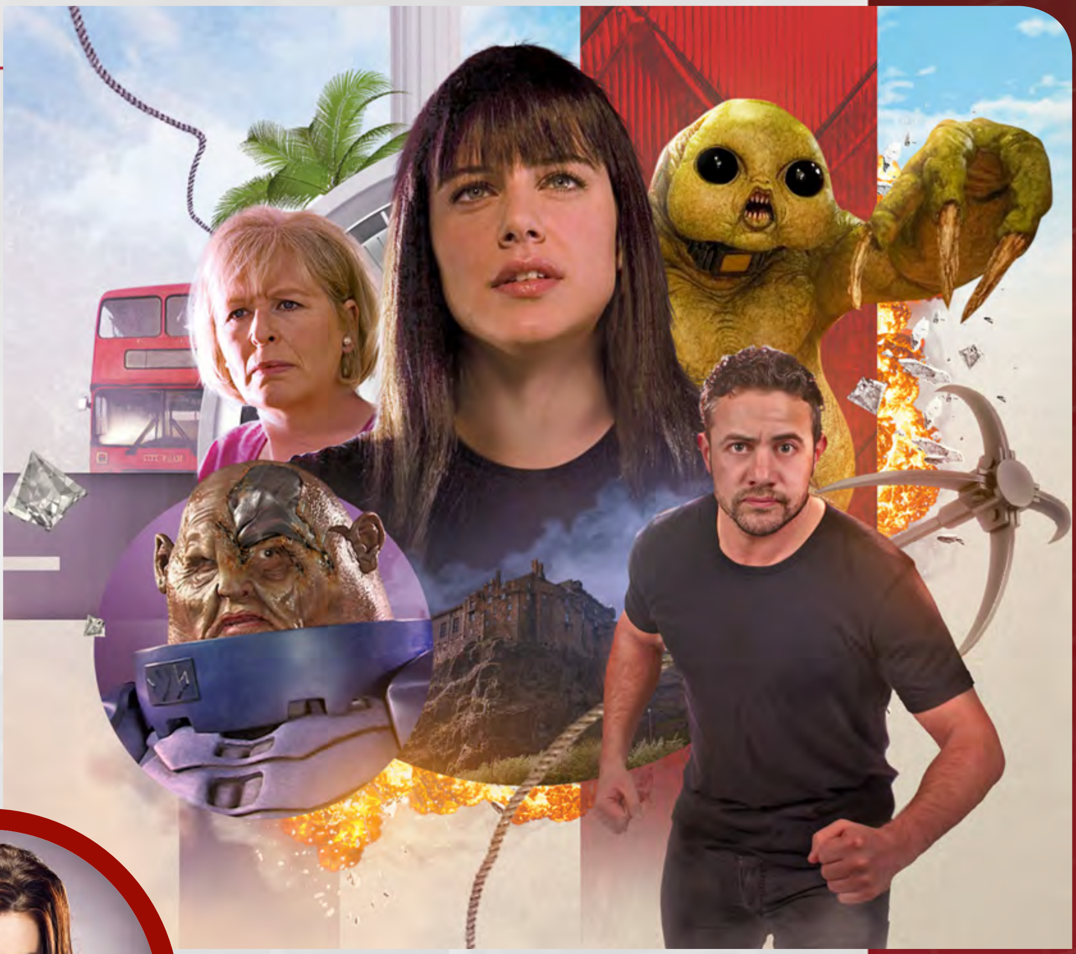
"The aristocracy survives for a reason: we're ready for anything," Lady Christina once said, before jumping down a massive hole, outflying some killer alien stingrays and snogging the face off the Tenth Doctor. Not bad for a day's work. Was the lady who played her, Michelle Ryan, ready to reprise the role for Big Finish – not once, but twice – nine years after she portrayed her in *Doctor Who*'s 200th TV serial, 2009's *Planet of the Dead*?

"Nine years!" she exclaims, with a laugh. "I cannot get over it having been nine years. Then to get these scripts through... I was sort of wondering, 'Am I going to be able to pick her up? Am I going to be able to find her again?' I was wondering, 'Has my voice got deeper? Or huskier?' But it really didn't take long, especially with such great writing."

First came a guest role in *Last Chance*, the fourth instalment of April's *The Tenth Doctor Chronicles*, narrated by 20-year-old actor-impressionist Jacob Dudman. "I think Jake's great. He sounded so much like David [Tennant], it instantly transported me back to David being there," says Michelle. Then Big Finish announced that Lady Christina was getting her own spin-off series, to be released in September. It's called, simply, *Lady Christina*. Because she's worth it. And it comprises four audio adventures: John Dorney's *It Takes a Thief*, James Goss' *Skin Deep*, Tim Dawson's *Portrait of a Lady* and Donald McLeary's *Death on the Mile*.

"It's amazing, actually, the emotion memory of certain roles. You can find

LONDON BOROUGH
ALBERT SQUARE
E20
No smoking



them again like *that*," says Michelle, clicking her fingers. "And Lady Christina de Souza is one of them for me. I was quite surprised, really. Nine years is a long time."

Had Michelle been wondering what the Lady had been up to since *Planet of the Dead*? "Definitely. Even back then, I was curious as to what Christina was going to do next, so nine years later...! Because she was so much fun to play, and people really found her enthralling, I think. I mean, some people found her a bit obnoxious. But then some people loved her adventurous spirit."

A Big Finish studio isn't quite Dubai's Margham Desert, though, where much of *Planet of the Dead* was shot. "Playing the role in Dubai was a real 360 thing. You're completely embodied in it. And the sand got everywhere. Playing it now, it's the same character, but without that full-body-ness, I guess. It's all in your mind. But the scripts are so good that doesn't really matter. And there's less sand in studio, which really helps too."

Michelle started acting while still at school. She was just 16 when she landed the high-profile role of Zoe Slater in *EastEnders*, in 2000. At Big Finish, she's impressed by the drive of her young *Last Chance* co-star, who's just starting out in the industry himself: "Jake is forging his own path, which is really courageous, and he's already talking about writing and directing his own material. That's really the way to go, especially when you can put content anywhere. He does the whole YouTube thing. I'm not on any social media. I'm an '84 baby, so I've got one foot in technology, but also I'm slightly suspicious of it. But Jake has much more control over how he's perceived, and fame as an entity has shifted completely since I did *EastEnders*. Anyone can say anything now, on social media. That terrifies me a bit. I think I'd find it harder now, if I were that young and in a show that huge."

In 2009, *Doctor Who* wasn't Michelle's first brush with sci-fi and fantasy. Two years earlier, she'd played psychiatric nurse Katherine Reimer in Steven Moffat's BBC One series *Jekyll* and the lead in short-lived US TV drama *Bionic Woman*. In 2008, she'd portrayed sorceress Nimueh in the first series of BBC One's *Merlin*. More recently, she's played Elanor in 2015 sci-fi film *Andron*, starring Alec Baldwin and Danny Glover.

→

> "Playing it now, it's the same, but without that full-body-ness. It's all in your mind."

Opposite page: Michelle Ryan as cat burglar Lady Christina de Souza in *Planet of the Dead* (2009).

Above left: Michelle as Zoe Slater, making her departure from *EastEnders* in June 2005.

Above right: Big Finish's *Lady Christina* adventures will feature Sontarans, Sylvia Noble (Jacqueline King), Slitheen, and Sam Bishop (Warren Brown) from the *UNIT* audio series.

Left inset: In 2007 Michelle starred as Jaime Sommers in the US TV series *The Bionic Woman*.

Left: The Doctor (David Tennant) and Lady Christina are transported across the universe in *Planet of the Dead*.

Above left: Lady Christina steals a priceless goblet at the beginning of *Planet of the Dead*.

Above right: Gina Bellman as Claire, James Nesbitt as Dr Tom Jackman and Michelle as Katherine Reimer in Steven Moffat's BBC One drama *Jekyll* (2007).

Below: A publicity shot of Michelle and David Tennant in the Margham Desert.

→ "I get offered a lot of sci-fi and action roles," she says. "The women tend to be incredibly damaged. Or larger than life, but hiding, like, a manic depression. Obviously, *Doctor Who* is much lighter." She believes sci-fi often offers up meatier roles for women, "I guess because the threat is far greater than anything that we know. If you've got a threat of aliens or something from another world, then it's all hands to the deck. There isn't time for gender politics or, like, 'Oh, you don't measure up.' It's like, 'You *will* measure up, because for the sake of humanity you will!'"

Indeed, in *Planet of the Dead* Lady Christina gave the Doctor a run for his money. She thought of him as her companion. "Well, thank goodness you've got me," she told him. "Everyone do exactly as I say."

"Suddenly *she* was the protagonist," says Michelle, grinning. "I mean, obviously I'd never take that away from David – he's the Doctor – but Lady Christina matched him, didn't she? David was very gracious in allowing me room to play that. 'Okay, I can step back a second here and let Michelle take the lead.' David has a strength, but in a very disarming way, so there was never any status or ego. He was so professional. If it had been another, alpha male character, there could have been a battle dynamic, sort of one-upmanship between those characters, but it was always done in a really jovial way, and that's a lot to do with how David played the Doctor."

As you've gathered, Michelle's memories of filming *Doctor Who*, in Cardiff as well as Dubai, are all incredibly happy ones. "Well, it was a great gang of people," she says. "Watching some clips on YouTube the other day, I was like, 'Ahhhh, it was *such* a brilliant job.' And you don't forget those times. Like when we were all on the bus" – this is the Number 200 bus, which fell through a wormhole onto the desert planet San Helios, getting smashed up in the process – "and there

was an actual, full-on sandstorm. In fact, I still have the scar, funnily enough. Look, along here...”

She’s not joking. Michelle shows me a tiny scar on her finger. How, exactly?! “From the Perspex glass,” she explains. “Because I pointed, stupidly... I don’t know, I was in a bit of a daydream. I went and put my finger through the window of the bus – while we were cowering from the storm, I think – and there was a bit of glass hanging down, and I didn’t realise. Yeah, oww. So whenever I see that now, it’s my *Doctor Who* scar.” Beats stealing a prop, doesn’t it? “Exactly. It’s like a *Doctor Who* tattoo.”

Michelle is excited for the future of *Doctor Who* on TV too, now that Jodie Whittaker has been cast. “Actually, I know Jodie a bit,” Michelle reveals. “We did a talk together – about female roles, and empowerment, and atmospheres on set – for the Bird’s Eye View Film Festival [celebrating female filmmaking], in 2014. She’s such an incredible person. And so talented. She’s *so good*. Then there’s her energy... If anyone’s in any doubt, just sit and have a cup of tea with Jodie. I swear, you will fall in love with her, as a person and as an actor. There’s just something special about her, which is why she’s built such a great career and standing.

“You cannot overestimate the sheer volume of work fronting a series, but Jodie will be totally fine, because *Doctor Who* is such an incredible, supportive team. I’ve always said so. If you were going to step into any lead role, that’s the one.

“And casting Jodie is the right step for the show too. They’re taking what could be seen as a risk, but in five years’ time won’t feel that way at all. It ever so slightly shifts the dynamic, and it keeps *Doctor Who* relevant. It’s a fresh, different take on the role. Where’s the risk in that?” And to the naysayers? “Well, shut up and watch it first,” says Michelle, smiling. “Once someone’s been cast, trying to tear them down before they’ve even done it is *so* counterproductive. Debate is great, but give Jodie a chance, I say. It’s a brilliant opportunity, as *Doctor Who* is for so many actors, and I think there needs to be a little bit more of, like, trusting that she’s an incredible choice.” **DWM**

> “If anyone’s in any doubt, have a cup of tea with Jodie. You will fall in love with her, as a person and as an actor.”

***The Tenth Doctor Chronicles* is available now from *bigfinish.com*. *Lady Christina* is released in September.**

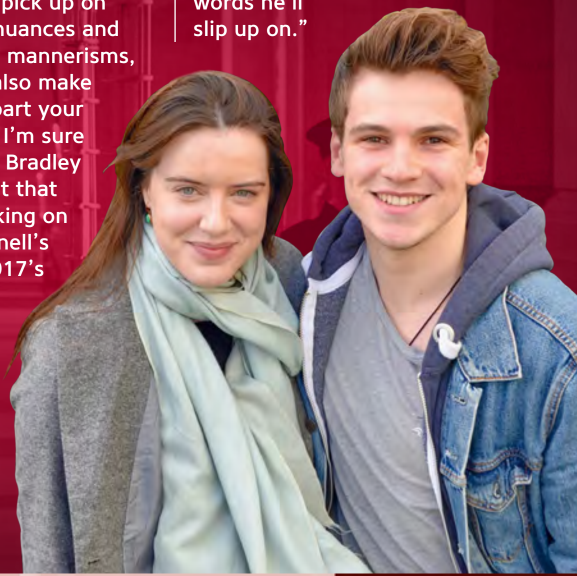
“IT’S NOT ACTUALLY PROPER COCKNEY”

“The Doctor and Lady Christina have just rode a rhino into the TARDIS, away from a spaceship,” explains Jacob Dudman at the recording of Big Finish’s *Last Chance*, in which he voices the Tenth Doctor – and a host of other characters – opposite Michelle Ryan.

What’s Ten doing with Lady Christina? “He’s on his last great holiday; a trip around the universe before he goes to face the Master [in 2009-10 TV serial *The End of Time*]. He’s saving loads of endangered species, so in one of the TARDIS hangars he’s got, like, two of all the animals.” Like on Noah’s Ark? “Exactly, yeah.” Does Jake have to do the animal noises too? “Thankfully not.”

Last Chance is Michelle’s first time reprising Christina since 2009 TV episode *Planet of the Dead*. “She got back into character instantly,” says Jake. “She had no right to get back into character that quickly *that* well. She brought the same energy to it as she did nine years ago.”

And the key, for Jake, to nailing the Tenth Doctor? “You have certain hooks from which you can draw in the rest of the character,” he says. “Tennant’s very breathy, then he does that ‘Wellll’ and the ‘Aahhhh’, and he’s quite – *ugh* – in the throat. I’ve been losing my voice on some days, especially when I’m shouting as Tennant. So you pick up on little nuances and vocal mannerisms, but also make the part your own. I’m sure David Bradley thought that about taking on William Hartnell’s First Doctor [in 2017’s *Twice Upon a Time*]. If it comes across as someone trying to sound exactly like David Tennant, it’s going to feel fake.” And of Ten’s accent: “It’s not actually proper cockney. It’s, like, a mockney,” says Jake. “You know, his cockney accent isn’t always on point. No, he’s brilliant. But it’s like Estuary English, and there are certain words he’ll slip up on.”



Above left: Jacob Dudman, the new voice of the Tenth Doctor, in the recording studio.

Above inset: The Doctor and Lady Christina in *Planet of the Dead*.

Above right: Michelle with Jacob during production of Big Finish’s *The Tenth Doctor Chronicles* (2018).

Below: Michelle with some of the cast and crew of the forthcoming *Lady Christina* audios.

Say Hello To...

The Time Team is a legend woven throughout history. And legends never die.

Feature by **BENJAMIN COOK**
Photographs by **REBECCA NEED-MENEAR**

Meet **Doctor Who Magazine**'s brand-new Time Team. All 12 of them.

Long-time readers know the Time Team of old. When the feature began in June 1999, the four-strong Team (Clayton, Jac, Peter and Richard)'s mission was to watch all then-696 episodes of *Doctor Who*, in order, from the start. “No escape” promised the tagline. By the time they'd finished, it was December 2009 (they'd been allowed the occasional toilet break) and *Doctor Who* had been back on TV for almost half a decade.

The Time Team relaunched in January 2011, with a fresh line-up (Chris, Emma, Michael and Will), whose *continuing* mission was to watch all of ‘modern’ *Who* in order. Which they accomplished (in 2017, the Team reached the 2011 series) – or *would* have accomplished had the BBC not kept making more episodes. SELFISH BBC!

Last November, the Time Team's song ended. But the *feature* never ends. Of *course* it's back – with an exciting, new line-up! A Time Team fit for 2018: renewed, regenerated, and with slightly more cast members, but as brilliant, open-minded and forthright as ever. And there's still “no escape”. (Seriously. All new Time Teamers have been micro-chipped with GPS tracking devices.)

There are a few tweaks to the format too. Firstly – brace yourself – the 2018 Time Team won't be watching every episode in order. That's been done. Instead, each issue, a few of the Team will get together to watch three or four episodes from *different* eras – some old episodes, some newer ones, some amazing episodes, some *even more amazing* ones – connected by a common theme (this issue: Doctors' first episodes).

And these Time Teamers – all 90s kids, Wilderness Years babies – include fans who've watched every existing episode already, and others who, though fans of the ‘modern’ show, haven't seen *anything* from pre-2005. This will be their first time. (Remember yours? Your first Pertwee? Your first encounter with Vicki, or Turlough, or Ace? The first time you watched the devastating climax to *Earthshock*?) Now imagine how lucky you'd be if you still had it all to come.

Or perhaps you do. If you're new, or new-ish, to *Doctor Who* – hello, welcome, pull up a pew! – and don't know where to start or which episodes to check out next, why not watch along with the Team? These episodes will make for a great taster menu. Discover how glorious, and gloriously nuts, this show can be.

You'll get to know the new Team quite well too, but here are some quick introductions...

Antoinette Belle, 21

Ant studies philosophy at the University of Nottingham. She describes herself as an "orange juice-drinker, clothes-shrinker and overthinker". At primary school she fell in love with *Doctor Who*'s Rose, Martha and Donna: "They were the strong, fierce friends I lacked, reminding me to stand firm in the face of alien landscapes – the horrors of being an introverted kid."

Beth Axford, 20

Beth is a digital co-ordinator at Plan International, a charity that advances children's rights and equality for girls, and she's the founder of the Time Ladies blog (*thetimeladies.com*), which counts Chris Chibnall among its fans. Beth thinks that 2006's *Love & Monsters* is "the greatest *Doctor Who* episode ever made". And she's correct. (Please don't write in.)

Christel Dee, 26

Christel works at BBC Studios. She's *Doctor Who*'s digital marketing manager. From 2015 till earlier this year, she hosted *Doctor Who: The Fan Show*. She writes cosplay articles for **DWM**. Her cats, Biscuit and Hope, have their own Instagram. And she knows more about the Pet Shop Boys than you do.

Claudia Boleyn, 24

Claudia is a singer-songwriter and vlogger. On YouTube, she talks about mental health, LGBTQ issues and fandoms. She spent last summer unofficially novelising *Harry Potter and the Cursed Child*. "I've not been tracked down by JK's lawyers yet," she says. Claudia studies English lit and creative writing at the Open University.

Dan James Frank, 20

Dan studies theatre and acting at the University of Bedfordshire. He's often told he looks like "that guy from *Mamma Mia!*". Dan is half-Indian, a massive fan of the Marvel Cinematic Universe, and his favourite *Doctor Who* episode is 2009's *The Waters of Mars*. He's Claudia's brother.

Gerard Groves, 21

Gerard is a broadcast journalist at BBC News. He's the only member of the Time Team to have made Christopher Eccleston cry. He's interviewed the Ninth Doctor actor twice (*tinyurl.com/Gerard-Chris* and *tinyurl.com/Gerard-Chris2*). Gerard can often be found painting, watching movies, or listening to Bowie.

Above: The new Time Team with DWM's Benjamin Cook (centre).

Jacob Dudman, 20

Jake is an actor-impressionist. He narrates Big Finish's *The Tenth* and *Eleventh Doctor Chronicles*. His favourite TV episode is 2006's *The Girl in the Fireplace*, but he's only seen seven episodes of 20th-century *Who*. Jake studies filmmaking at the University of the Arts London (UAL). Buzz Lightyear and Fireman Sam are his "all-time heroes".

Kezia Newson, 26

Kezia is a creative content producer at Penguin Random House and, with Beth, runs the Time Ladies. She's watched every surviving episode of *Doctor Who*. Kezia's heroes are Verity Lambert and Jane Austen: "For doing what they loved, despite what people thought of them, and for persisting always."

Luke Cutforth, 24

Luke is a YouTuber (he has over 570,000 subscribers), writer and director. His debut feature film, *The Drowning of Arthur Braxton*, starring James Tarpey and Johnny Vegas, is currently in post-production. He's evangelical about dogs. "One day I'm gonna be stroking a stranger's dog and it's just gonna bite off my arm," Luke says. "But until that day..."

Miles Hall, 21

Miles is an actor, writer and illustrator. He studies animation at UAL. His third-year dissertation was about minimalism in film. (So we're about to show him *Time and the Rani*, natch). Jodie Whittaker's casting has reinvigorated his interest in *Doctor Who*. Other TV shows Miles enjoys include *Game of Thrones*, *Black Mirror*, *Mr Robot*, *Stranger Things* and *Bojack Horseman*.

Sam Saffold, 21

Sam studies film production at the University of Westminster. "What's a film? It's like a Vine complication, but sometimes Timothée Chalamet's in it," he explains, helpfully. Films Sam's adored recently include *Lady Bird*, *The Shape of Water* and *Black Panther*. Sam is African-American, English and Indian. He has a small obsession with typewriters.

Zainab Sheriff, 20

Zainab studies pharmacy at King's College London. She's a black belt in karate. Her family is originally from Tanzania and she has a non-identical twin sister. "She's kept a log of my sleep talking over the years, which cracks us up," says Zainab. "Turns out I sometimes sleep talk in languages I don't speak fluently, like Arabic and Gujarati!"

And... breathe. Now turn the page for the first all-new Time Team feature...

THE TIME TEAM

Doctors' First Episodes

"Where am I? Who am I? And who are you?" The Time Team – with a fresh, 2018 intake – meets three brand-new Doctors...

Compiled by **BENJAMIN COOK** • Photographs by **REBECCA NEED-MENEAR**

This issue's Time Team: Christel Dee, Jacob Dudman, Kezia Newson, Luke Cutforth and Miles Hall

Starting is hard. First impressions stick. A Doctor's debut episode has to say: 'Hey, I'm the Doctor. You're gonna like me.' It has to say: 'Here's what I'm about. Don't be afraid.' It has to promise us the trip of a lifetime. 'Do you wanna come with me?' A lot's riding on first episodes.

Ask Christel, Jake, Kezia, Luke and Miles – five of **Doctor Who Magazine**'s newest recruits. Fresh faces. Same name: the Time Team. Always the Time Team. (The title seems to be passed down.) They're about to watch three Doctors' very first episodes. But *where* to begin?

Face down on a bed of heather in a forest near Epping? No Wi-Fi.

On the disco planet Lakertya? Plenty of Wi-Fi, but quite death-y.

In a windowless basement at the western end of Oxford Street? Bit dingy.

So we plump for a well-lit living room instead, in Lambeth, South London. A framed Dalek poster looks down from the wall above a comfy red sofa. Nine-inch TARDISes bookend the TV. *Doctor Who* books, DVDs, and figurines, all sorts of ephemera, line the shelves.

"Can we sing along to the theme tune?" asks Jake, cueing up today's first episode – 2005's *Rose*, the Ninth Doctor's smash-hit inaugural adventure.

"It feels like we're on *Gogglebox*," beams Christel. "Can we swear?" [*No – Ed.*]

Before the Team's post-regeneration madness takes hold – memory loss, erratic behaviour, bad manners, terrible dress sense (nope, too late) – Luke hits play...

TIME AND RELATIVE DIMENSION IN SPACE
THE DOCTORS
DOCTOR WHO

ROSE (2005)

JAKE: “I still think of *Rose* as being, like, six years ago. It’s 13!”
MILES: “That’s bonkers.”

You know this opening so well. The Earth, hanging in space. Rose’s alarm clock. Her pink bedroom. Her mum, Jackie. Henrik’s. Trafalgar Square. Mickey breakdancing (**JAKE:** “Why?” **MILES:** “To be fair, I’d rather see a few seconds of goofy dancing than someone dropping an exposition bomb about what a laugh Mickey is”). Lottery money. Down to the basement. Wilson. *Wilson?!* Then the Doctor shows up, to rescue Rose from death by mannequin.
LUKE: “I like that Christopher Eccleston’s first word is ‘Run!’ That’s what *Doctor Who*’s always been about. You think it’s about this semi-magic semi-human travelling around the universe, trying to save it… but most of the time it’s just about running away.”
MILES: “He’s a man on the run.”

The Doctor sends Rose home (“Go and have your lovely beans on toast”), so he can blow up her job.
KEZIA: “I hate how patronising he is.”
CHRISTEL: “He’s just come out of the Time War. He wants to be on his own.”
KEZIA: “But you don’t know that at this point. He just comes across as a bit of a git.”

The next day, the Doctor drops round Rose’s, to flick through *Heat*, arm-wrestle an Auton (those living, plastic, shop-window dummies) and destroy Jackie’s coffee table.
CHRISTEL: “He’s the Doctor. He’s wacky.”
MILES: “Nah, he’s shady. His look, for me, is huge. This dark, shadowy dude. He’s quite imposing, with the short haircut –”
LUKE: “And the leather jacket. He’s like the older man you meet in the club –”
CHRISTEL: “Yeah, standing in the corner.”
KEZIA: “No!!”
LUKE: “– surrounded by teenagers. Like, ‘I’m still a kid. With my leather jacket. How do you do, fellow kids?’”
KEZIA: “I feel like Rose: he’s an enigma, intriguing, a goofball uncle, then he makes that speech about ‘the turn of the Earth’ and I’m like, ‘Oh my gawd, I’m drawn in.’ *That’s* how to launch a Doctor. This is so well-written.”

Rose visits Clive, a middle-aged man obsessed with the Doctor (**JAKE:** “Should’ve been a Russell T Davies cameo”), while her boyfriend, Mickey, gets eaten by a wheelie bin.
LUKE: “That CGI hasn’t stood the test of time.”
MILES: “And the burp’s still poor.”
CHRISTEL: “I don’t mind it. And I liked it as a kid.”

Mickey’s now an Auton duplicate, hell-bent on p-p-picking up p-p-p-pizza.

Far left: The Doctor removes Auton Mickey (Noel Clarke)’s head.

Left: Rose (Billie Piper) in the lair of the Nestene Consciousness.

Below: Rose and the Doctor (Christopher Eccleston) on the London Embankment.

Below left inset: Autons go on the attack in the shopping centre.

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

But the Doctor gatecrashes dinner, decapitates plastic Mickey and scarpers in the TARDIS, to Victoria Embankment, with Rose.
KEZIA: “Isn’t it a bit weird that she and the Doctor are holding hands already, as they run across Westminster Bridge?”
LUKE: “Yeahhh. Well. Her boyfriend’s dead.”
MILES: “She’s right on the rebound.”

Under the London Eye, the Doctor and Rose reach boss-level Auton: the glowing red heart of the Nestene Consciousness. (It’s a talking vat of plastic goo.) Actual, human Mickey’s here too – not dead after all. “You’re stinking,” Rose tells him.
LUKE: “Has he wet himself?”
JAKE: “He *has* been there all day…”

The Doctor tries persuading the Consciousness not to invade Earth. But the goo ain’t listening, so Rose uses her gymnastics skills to save the Doctor, the day, and the planet. All over London, shop-window dummies shake, spasm… and freeze?
MILES: “They’re Mickey dancing!”
LUKE: “This needs some Big Shaq. Please put ‘the ting goes skrrrahh, pap’ over this.”

So will Rose stay on Earth and fill her life with work, and food, and sleep? Funnily enough, no. The TARDIS beckons…
MILES: “Mickey’s not even arguing. It’s a harsh note to end on: ‘Thanks.’ ‘Thanks for what?’ ‘Exactly.’”
JAKE: “But what an *amazing* episode. Great British TV. It’s almost perfect. If it wasn’t for that wheelie bin –”
CHRISTEL: “It’s a masterpiece. By the end of the episode, you know who the Doctor is. Mysterious man. Goofy. Alien. With a box that can travel in time and space. You know who Rose is. She worked in a shop, then saved the world. And we know where we’re headed. We’re headed for amazing adventures.” →

Above left: Jon Pertwee *is* the Doctor!

Above right: Brigadier Lethbridge-Stewart (Nicholas Courtney) and Dr Elizabeth Shaw (Caroline John) try to evade the press at the Ashbridge Cottage Hospital.

Right inset: The Doctor takes a shower and reveals his tattoo in *Spearhead from Space* Episode 2.

Below right: Channing (Hugh Burden) and two of his Autons attempt to abduct the Doctor.

SPEARHEAD FROM SPACE

Episode 1 (1970)

→ **MILES:** "This title sequence is wavy as heck."

And we're off! This is Miles' first-ever Third Doctor episode. Luke's too. Filmed in 1969 and broadcast in 1970...

KEZIA: "It's got the same opening shot as *Rose*! Looking down on Earth, from space..."

JAKE: "Now zoom into Jon Pertwee's pink bedroom."

The TARDIS lands in Oxley Wood, Epping. The newly regenerated Third Doctor stumbles out, then faints.

MILES: "Is he all right? He's just KO'ed. He's kind of stopped moving."

In London, an old pal of the Doctor's, Brigadier Lethbridge-Stewart (**KEZIA:** "Dishy as! He's such a babe"), is trying to recruit Dr Elizabeth Shaw (**MILES:** "It's Lady Penelope! This is so *Thunderbirds*") to UNIT – a military organisation that deals with the odd, the unexplained, anything on Earth, or even beyond. "Little blue men with three heads?" scoffs Liz.

KEZIA: "Rose was so easy to relate to, but here's Liz, who's going to be the companion, and she's quite aloof. I like her later on – she's fab and glam, a scientist, the Doctor's equal – but she's so unrelatable here."

JAKE: "And the pacing's a lot slower."

MILES: "It's all desk meetings and phone calls."

JAKE: "If this was a Steven Moffat episode, this would all have happened within 20 seconds. And been sonic."

CHRISTEL: "I watch a lot of classic *Who* on 1.5 speed."

Liz and the Brig visit the Doctor in hospital. "Oh no!" he says, clocking his new face in Liz's make-up mirror. "That's not me at all."

LUKE: "Me, when I wake up and open my selfie camera."

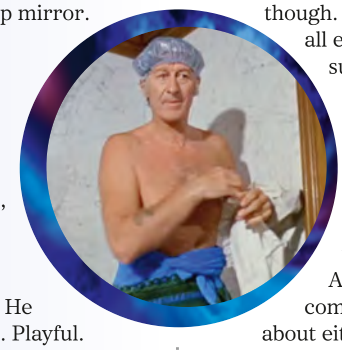
MILES: "He's really going for it. He's more human, more vulnerable, than the other Doctors I've seen."

LUKE: "But he's still recognisably the Doctor. He seems friendly. Innocent. Playful. Like a puppy."

KEZIA: "He's an absolute don."

CHRISTEL: "Later on, he's more Austin Powers. And he has a tattoo. We see it when he takes a shower."

MILES: "No way?! That's amazing. Every Doctor should get a shower scene."



Hang about, *something's happening*. Three minutes from the end of the episode, the Doctor is kidnapped by two suspiciously sweaty, plasticky men in white coats (**JAKE:** "What they need is some anti-plastic. Or anti-sweat." **KEZIA:** "That's deodorant, surely?"), but he escapes in a wheelchair (**JAKE:** "He should wheel into the TARDIS, like Clara on her bike"), then gets shot by a trigger-happy UNIT soldier. That escalated quickly.

MILES: "'See you next week!' That was such an abrupt ending. I kind of love it, though. He hasn't done anything all episode, and all of a sudden he's shooting along in a wheelchair. Can we watch Episode 2?"

LUKE: "I enjoyed this episode, but I didn't find out enough about the Doctor to care about tuning in next week. And there's no captivating companion for me to care about either."

MILES: "She hands the Doctor a mirror. That's literally all she does."

KEZIA: "It's amazing how much the companions' involvement can draw you in – or not – to a story."

JAKE: "It's an apt introduction to Pertwee, though – scooting off in a wheelchair. That's very *him*. I couldn't imagine William Hartnell or Patrick Troughton doing that."

TIME AND THE RANI

Part One (1987)

LUKE: "I don't care when this was made. Time does not forgive how bad that looks."
JAKE: "Is this the title sequence?"

This is just the *pre-titles*. We've leapt ahead 17 years, to the Seventh Doctor's debut episode. It's 1987 and a CGI TARDIS is getting CGI shot at. It crash-lands on Lakertya, a barren planet with a sky as pink as Rose's bedroom. Enter the Rani (**KEZIA:** "What a boss!") and her hirsute henchman, Urak, who find the Sixth Doctor and his companion, Mel, unconscious on the TARDIS floor. "Leave the girl," says the Rani. "It's the man I want."

MILES: "Wait, the Ninth Doctor had those glowing lights on *his* walls, too!"
JAKE: "What, roundels? They've been in every TARDIS, almost."
MILES: "NO. WAY! What for? Mood lighting?"

Then, for no good reason, the Sixth Doctor regenerates.

MILES: "WHOAAA!!! That was different."
LUKE: "Okay. Seriously. What am I watching? There was no build-up. Has *Doctor Who* started? Did someone drop out?"

Well – oh boy, okay – Sixth Doctor actor Colin Baker made an abrupt departure between seasons, and declined to come back to record a regeneration. So that there was his successor, Sylvester McCoy, in a curly blond wig.

LUKE: "They didn't even get the same guy back?! Whoa, show us again."
JAKE: "I hope Series 11 starts with Jodie Whittaker in a Peter Capaldi wig. 'Rack it up, Jodie!'"

The Rani (evil genius/Time Lord/scientist) takes the Doctor to her laboratory, where he wakes up and falls over. A lot.

MILES: "Oh no. Oh, dude. Again?"
LUKE: "This is just silly. It's too CBeebies. He's a bumbling idiot in a stupid coat."

Then the episode plays its joker: the Rani is cosplaying as Mel, to fool the amnesiac Doctor.

MILES: "Oh, c'mon..."
CHRISTEL: "She's found Mel's exact outfit? Where the hell did the Rani find that top?"
KEZIA: "She reads **DWM**'s cosplay tips."
CHRISTEL: "Of course she does."

While the *real* Mel is busy getting captured by Lakertyan rebel Ikona, escaping, getting recaptured, etc (**LUKE:** "I quite like Mel." **MILES:** "That voice can't be real, though?"), the Doctor is playing the spoons for the Rani – and winning over the Time Team.

JAKE: "He's got so much energy."
CHRISTEL: "And he's so *funny*.

Eccleston's gritty and intense. Pertwee has a huge ego. But Sylv's just lovely."
KEZIA: "And he's not condescending to who he thinks is his companion. That's a breath of fresh air."
JAKE: "But I *wish* he'd take that coat off."
MILES: "Why, you wanna see his tattoo?"

Luckily, in the TARDIS, the Doctor finds some natty new threads.

KEZIA: "Weird that the Rani kind of helps him pick his costume."
LUKE: "He isn't driving the story at all, is he? It's about *her*. This is a strong female-driven narrative, like *Rose*. Maybe that's what new Doctors need. The Rani's smart, funny, and kick-ass. Even Mel's as tough as nails."

As if on cue, Mel takes the trip of a lifetime: into one of the Rani's booby traps. Now she's caught in a deadly CGI bubble. *SCREAM!!!*

MILES: "NO! What a cliffhanger."
LUKE: "Does Mel die? Is this where Bonnie Langford stops being in *Doctor Who*?"
JAKE: "Yeah, she explodes next episode."
LUKE: "Shut up! Is that true? They *have* just written out a Doctor, so I genuinely fear for Mel. Actually, of these three episodes – and I know you won't like this – I preferred this one's ending. It makes me go, 'I wonder what happens next,' the most."
KEZIA: "Not the Third Doctor getting shot?"
LUKE: "But we *know* the Doctor won't die. Especially in his first episode."
MILES: "I feel like the classic show leans too heavily on cliffhangers, though. Sure, they're fantastic, but –"
LUKE: "I agree, they're cheap tricks. The real skill is in what Russell T Davies did: write a show so captivating that you want to come back *just because it's good*. I want to spend more time with Rose, Mickey, Jackie, and the Doctor."
MILES: "But it's all part of the *same* story – from Liz, to Mel, to Rose, and *all* the Doctors. When I was a kid I'd watch cartoons, *The Simpsons*, all these shows where, every episode, the story resets. *Doctor Who* never did that. It's one narrative. What other kids' show has the guts to do that? That's why I hold *Doctor Who* so dear."
CHRISTEL: "YES! This! I used to be really turned off by classic *Who*. I thought, 'It's old. It's long. It's dreary. It's impenetrable.' Then I started watching it, and I had the same reaction as you, Miles: 'Oh my God, it's the same show. That Doctor's like *my* Doctor! Wait, *they've* got roundels too?!' In our heads, we go, 'There's new *Who*, and there's classic *Who*,' but there *isn't*. I realised, it's all part of the same thing –"
MILES: "And there's *so much more* out there. We're only getting started." **DWM**

Above left: The newly regenerated Doctor (Sylvester McCoy) tries to recover his memory with help from 'Mel' – but this is the Rani (Kate O'Mara) in disguise!

Above right: The real Melanie (Bonnie Langford).

Left inset: The Sixth Doctor (Sylvester McCoy in a wig) regenerates into his seventh incarnation.

Next issue: Claudia, Dan, Luke, Miles, Sam and Zainab tackle 'tearjerkers'.

OUT OF THE TARDIS

Janet Fielding

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Janet Fielding – who played Australian air hostess Tegan in the early 1980s – has invited us to her flat. "It looks like Dracula's seaside castle," she explains in advance, aptly describing the building where she lives. We press the buzzer and a heavy front door is released to let us in. Janet greets us on the other side with a confident smile. The windows in her spacious sitting room look out across the seafront. Despite the grey and drizzly weather, it's an impressive view.

Janet disappears into her kitchen for a few moments before emerging with a plate of fancy chocolate biscuits and two mugs of tea. Refreshments on hand, our attention turns to the TARDIS tin...

Which day of your life would you most like to relive?

Well it depends for what: relive in order to change or relive in order to just simply relive? ***Good point! Let's go with to relive because you really enjoyed it.*** It would be the day we were out west in Queensland touring. We were out on the Savanna grasslands and there were these volcanic cores sticking up out of the plain. We stopped the vehicles and just stood there for about an hour or so and watched the sunset. Nobody said a word. We just stood there – and it was magical. That was with a group called Popular Theatre Troupe. We used to bring an English writer/director called Albert Hunt out to Australia to work with us – that's how I came to the UK, by bringing one of his plays to England. So we did The Roundhouse and Oval House Theatre and toured it around. Ken Campbell, who had the Science Fiction Theatre of Liverpool, came to see the show and offered me work. He was the one director that I really wanted to meet when I came to England. And so I ended up staying. I came for three months and here I am, 40 years later. ***Which day would you relive in order to change it then?*** A friend of mine was dying; she had terminal cancer. And I'd relive that day so I could try to provide better comfort. I don't think I handled it well enough.

What hobbies did you have as a child?

Annoying my brothers – that was a good one. ***How many brothers do you have?*** Three – all younger. ***Surely, as their big sister, it was***

your job to annoy them? Annoy them and boss them. My big hobby when I was at high school was debating and public speaking. I also collected stamps for a while, and I did ballet.

Did you first date live up to your expectations?
First date with whom? ***Your first boyfriend.*** I beat him in a public speaking competition – that's where I met him. We went out for 18 months but I can't remember where our first date was. It was Brisbane in 1970 – it would have been pretty grim. Nowadays Brisbane's lovely though.

Apart from *Doctor Who*, which established TV show would you most like to be part of?
The IT Crowd. It's brilliant. I can always cheer myself up by watching *The IT Crowd.*

> **I can always cheer myself up by watching *The IT Crowd.***

Which three people – alive or dead – would be your ideal dinner party guests?
My grandmother – my father's mother. ***Did you get on well?*** Yes. She died when I was 12. She used to wear her hair slicked back with olive oil. Fielding is my grandmother's name; my real surname's Mahoney, but there was another Janet Mahoney when I joined Equity [the actors' union] so I had to change my name and I chose hers.

Russell T Davies because he's brilliant. We exchange the odd email and he's just incredible. And for a tall person, he's really nice! [laughs] I'd like to meet Harriet Tubman. Harriet Tubman was a slave who escaped from slavery in Maryland and went into the South 13 times to rescue members of her family. She was an early suffragette as well. She was an amazing woman. I think she'd get on with my grandmother – Grandma was a bit of a suffragette. ***And Russell…?*** He'd be outnumbered, which I think's fair enough. He's tall. The rest of us would all be short. Stack us one on top of each other and we'd be about the same height as Russell.

Have we been visited by aliens yet?
I very much doubt it. Although there are a couple of people that you look at and you think, "Could be…"

In which one of the seven deadly sins do you indulge most often: anger, sloth, gluttony, avarice, envy, pride or lust?
I'm hitting that button on all of them [laughs]. ***Equally?*** No, actually avarice isn't one of my besetting sins. Nor is envy. On occasions gluttony, *definitely.* Sloth, *definitely.* Pride, not really. Lust, it's getting a bit late for lust. I don't know about anger. I think probably sloth. ***Why sloth?*** You always feel guilty when you don't do enough.

When are you happiest?
Walking along the cliffs on a sunny day.

How many number one albums from the past year can you name?
None, but then I don't really listen to Radio 1 anymore. I loathe that whole *X Factor* sound – it all sounds the same. The other day I did buy a CD. ***What did you buy?*** Rae Morris. ***She's good!*** Yeah, I really like her. She's a bit →

Opposite page: Janet Fielding as plucky air hostess Tegan Jovanka in a publicity shot from *Logopolis* (1981).

Above left: The cast of *The IT Crowd*, one of Janet's favourite TV shows.

Above centre: Janet would love to meet American abolitionist Harriet Tubman.

Above right: Russell T Davies would be another ideal dinner party guest.

Left: Janet delves into the TARDIS tin.
Photo © Emily Cook.

Janet Fielding

→ quirky, young, from Blackpool. So my answer is Rae Morris, even though she hasn't had a number one album.

Do you watch daytime TV?

Nope. ***Never?*** No. What's on? ***Loose Women, The Jeremy Kyle Show...*** Oh for goodness sake! In the agency [Janet used to be an agent] we used to sometimes watch *The Jerry Springer Show* at lunchtime. But that's when I was working.

What's the most embarrassing item in your wardrobe?

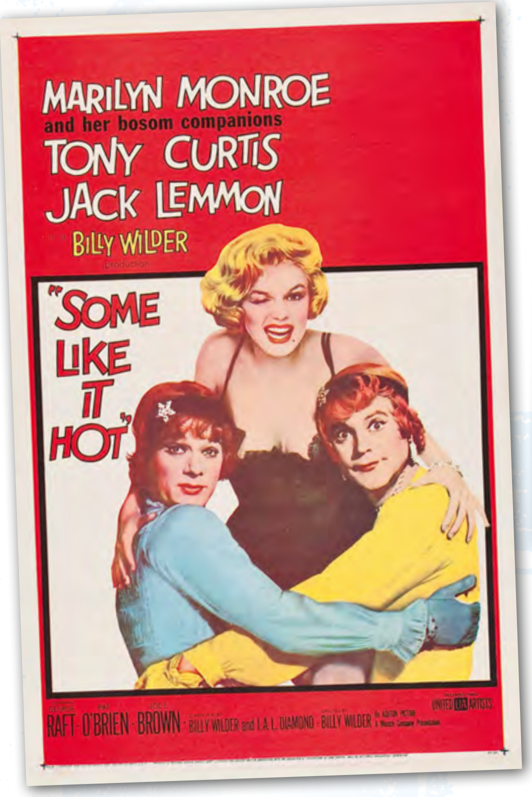
I don't have any. Got rid of them. I'm not a hoarder. ***Do you look back at things you used to wear and think, "Why did I wear that?!"*** Not much actually. Although I hated those shorts [that Tegan wore in the 1983 series of *Doctor Who*]. Uncomfortable, impractical, cold. They were a sort of mushroom, old lady's pink. John Nathan-Turner [*Doctor Who*'s then producer] designed them.

Do you like watching yourself on TV?

Are you mad? Course not! I hate it.

Can you remember your first fan letter?

No, I can't. I used to do my fan mail with my stepdaughters. I remember getting some weird ones. But I've also had some very funny ones, and ones from kids that are just really sweet. Grant Gordon – he's a composer whose group The Divine Comedy did the music for *Father Ted* – wrote a really nice thing in a book about his dad called *Cobras in the Rough.* There was an excerpt in which I figured. Grant's father had lost his job *and* was depressed but he somehow managed to get the money together to buy and repair this bomb of a car to drive down to Longleat to get his son to this event [the 1983 *Doctor Who* celebration] to meet Tegan. And because he was able to do that, it put enough air under his wings to be able to start turning things around – it was the beginning of him lifting out of depression. I was so pleased that Grant managed to get to Longleat and meet me. And I was so glad that after all that time of waiting, I was really nice to him. Could you imagine getting to the top of the queue and then whoever's signing the autograph was horrible to you? It would have been *so* awful if I'd been off because I was tired and hot, which we were. So you do have a responsibility. You've got to be kind.



Who would play you in a movie of your life?

You can't answer 'me'? [laughs] ***No, sorry.*** Melissa McCarthy.

What's your all-time favourite film?

Some Like It Hot. You can't go past *Some Like It Hot*, I'm sorry you just can't. I sit down and watch it at least once or twice a year. It's joyous. The performances are *wonderful,* the script is *brilliant.* And it's so funny.

What is the nicest thing a fan has ever said to you?

I did feel proud in Los Angeles when two women who worked at NASA told me Tegan had inspired them to become space scientists. I thought, "YES!" Changing the world. And there was another woman at that convention who worked in the air force, sitting at the back of planes co-ordinating the battle. She gave me one of her medals because she said Tegan had inspired her. That was pretty amazing.

Sweet or savoury?

For me, the perfect combination is Divine chocolate with a hint of salt. So a bit of both.

If you had three wishes, what would they be?

That I'd get to build the Project Motorhouse development and that it is a success. ***What's Project Motorhouse?*** It's the charity I run. We're trying to redevelop a site in Ramsgate and use the proceeds from running it to subsidise youth work. We do youth projects because the town traditionally has quite a bit of deprivation. My second wish is that I'd die before I get nut-nut. And thirdly I would wish women throughout the world to achieve equality. *Throughout* the world. Maybe we're getting there in the West but I'm not sure about other places...

If you could travel back in time and offer your younger self some advice, what would it be?

Worry less. I still can be a terrible worrier. You know, a girl needs a hobby and my hobby was worrying. I just... oops! [Janet accidently drops the question into her half-drunk cup of tea.] That question's not going to be coming out again any time soon! **DWM**

To find out more about Janet's charity, visit *projectmotorhouse.org.uk*

Above left: A US one-sheet poster for the classic comedy *Some Like It Hot* (1959).

Above right: "Are you mad?" Photo © Emily Cook.

Right inset: Janet's charity is developing this site in Ramsgate.

Below: A publicity shot of Tegan from 1983's *Terminus*. "I hated those shorts."

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NEW FACES

PART ONE: The 1960s and 70s

From standard press calls at Television Centre to a specially filmed teaser trailer, the ways in which each of *Doctor Who*'s new leading actors were introduced to the public have varied considerably since the 1960s.

Feature by **CHRIS BENTLEY**

MATT SMITH
The Eleventh Doctor

Left: Matt Smith is revealed as the series' new star in *Doctor Who Confidential: The Eleventh Doctor*, broadcast on 3 January 2009.

Below inset: A publicity shot of Patrick Troughton as the new Doctor, taking a walk on the planet Vulcan in Episode One of *The Power of the Daleks* (1966).

Bottom: Troughton as the Doctor, in a picture taken at Riverside Studios on 22 October 1966.

Something unprecedented happened on 3 January 2009. For the first time, the BBC devoted half an hour of the Saturday peak-time television schedule to a programme conceived purely to introduce viewers to the new star of the corporation's longest-running drama series. Broadcast on BBC One from 5.35pm that evening, *Doctor Who Confidential: The Eleventh Doctor* was also simulcast as part of the BBC's Big Screens project on giant outdoor screens in city centres around the country, including Manchester, Hull, Leeds, Birmingham, Derby, Swindon, Liverpool, Norwich and Swansea.

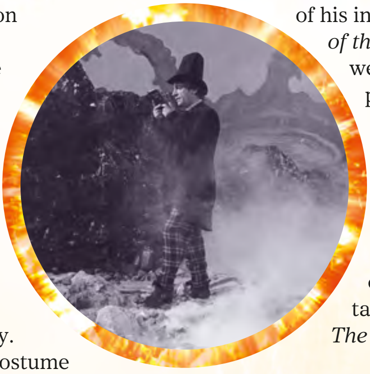
Featuring contributions from the incumbant Doctor David Tennant, head writers Russell T Davies and Steven Moffat, BBC Fiction Controller Jane Tranter, BBC Wales Head of Drama Julie Gardner, actress Elisabeth Sladen (Sarah Jane Smith) and executive producer Piers Wenger, the programme discussed the process of changing *Doctor Who*'s lead actor, the qualities that the programme-makers look for in casting the role, and the performances of each of the previous Doctors from William Hartnell to Christopher Eccleston.

Along the way, Moffat sprinkled tantalising clues to the identity of the new Doctor and revealed that a 26-year-old would be the youngest actor to be cast in the part. Finally, after 24 minutes, a largely unknown actor named Matt Smith suddenly appeared, all mad hair and expressive hands, responding to an obvious question.

"How do I feel? I'm flabbergasted," said Smith. "I haven't slept really, to be honest. Truthfully I haven't. I probably look a bit 'bags under the eyes' now. Because it's sort of an iconic part of our culture and, like, my granddad knows about it, my dad knows about it, and it's been going since 1963. I think it has the iconic status that Robin Hood or Sherlock Holmes have, and I'm taking that on. That's my responsibility. It's exciting. Nerve-racking. Exciting. *Exciting*. It stops me sleeping."

Clips from Smith's previous BBC work in *Party Animals* (2007) and *Ruby in the Smoke* (2006) were shown and Moffat described how the actor had made an immediate impression on the first day of auditions. "Literally on the first day, I think the second or third person through the door was the one we wanted. He was just spot on right from the beginning – the way he said the lines, the way he looked, his hair. You just thought, 'Oh, that's him.' The trouble is it's the first day. It's one hour into the process and you've been bracing yourself for months and you can't believe it. We thought, 'We have to keep going and keep looking and keep finding people,' but in the end it was Matt."

At this point, Matt Smith was still some four months away from recording his first scene as the Doctor: the regeneration at the climax of *The End of Time* Part Two, shot on 12 May 2009. Between 10 March and 4 May, he performed a dual role in Benedek Fliegauf's bleak science-fiction film *Clone* (aka *Womb*, 2010) and prepared for his next part by watching *The Tomb of the Cybermen* (1967) on DVD during location photography in Germany. The Eleventh Doctor's costume was then revealed to the public on 20 July as recording began on *The Time of Angels*/*Flesh and Stone* at Dunraven Bay near Bridgend in Wales. Viewers still had to wait until 1 January 2010 to see the new Doctor on screen – *The End of Time* Part Two aired almost exactly a year after Smith's appearance on *Doctor Who Confidential*.



All this was a far cry from the way in which Smith's 20th-century predecessors were introduced to the British public, particularly during the 1960s and 70s when the replacement of the series' lead actor didn't even warrant a mention on the BBC's own news bulletins.

After William Hartnell agreed to stand down from the role he had originated three years earlier, the BBC revealed the news to the press on Friday 5 August 1966 and a brief notice of his departure was published in the *Daily Mail* the next morning. Patrick Troughton had already been contracted as Hartnell's replacement that Tuesday, but basic reports of the appointment didn't appear in the press until Friday 2 September. *The Daily Telegraph*'s Norman Hare spoke to BBC Head of Drama Sydney Newman who explained, "Our problem in choosing the new Doctor Who was very difficult because we have decided to make considerable changes in the personality of the character. We believe we have found exactly the man we want."

There was no press call to introduce the new Doctor, but Troughton did take part in a photoshoot at the BBC's Riverside Studios in Hammersmith on Saturday 22 October during recording of his initial serial, *The Power of the Daleks*. These were the first publicity photos of Troughton in costume as he posed by the TARDIS console and on the episode's mercury swamp set – the shoot also included a special session of colour photography taken by Jane Baun for *The Observer Magazine*. →

There was no press call to introduce the new Doctor, but Troughton did take part in a photoshoot.

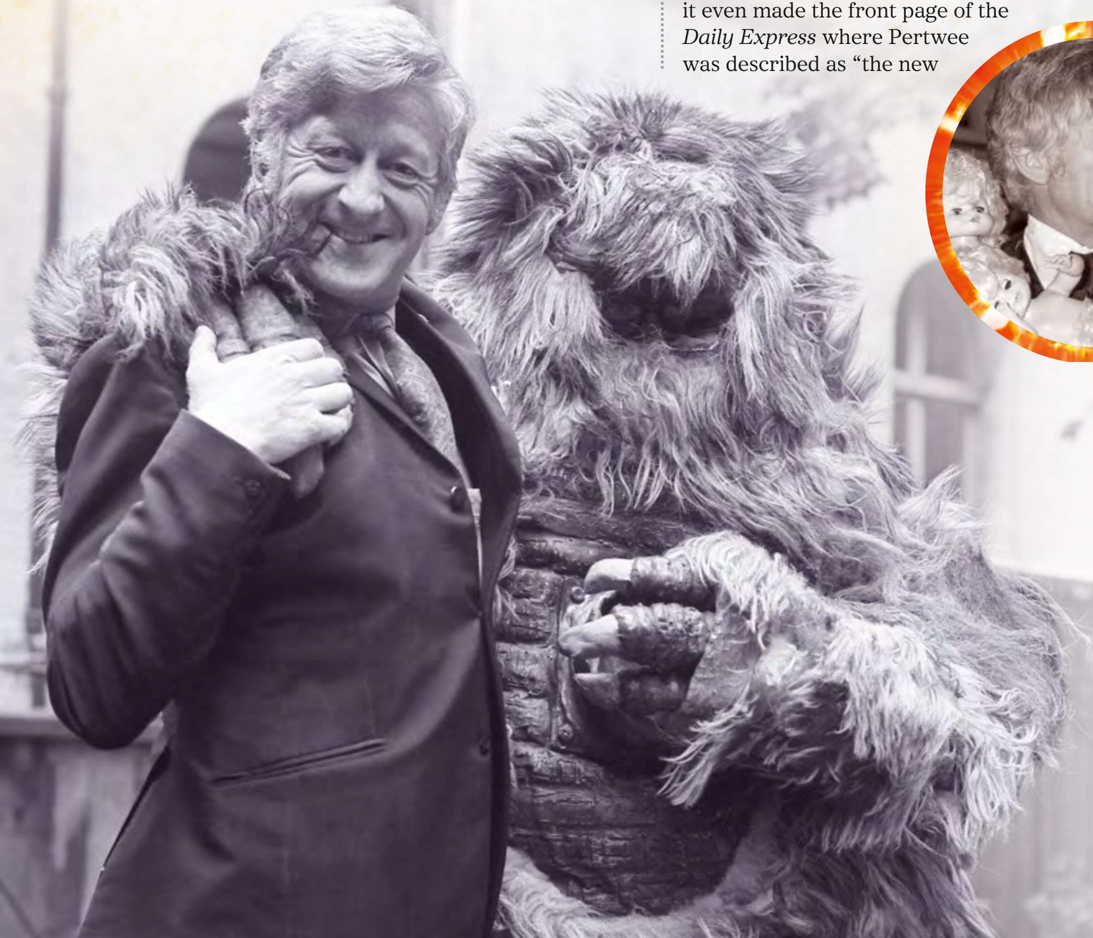
Below: Jon Pertwee poses with a Yeti at Cavendish Place in London on 17 June 1969.

Right inset: Pertwee at the Favourite Doll factory in Holloway, London, on 13 September 1969. This was his first day's filming for *Spearhead from Space* (1970).

Bottom: The *Radio Times* cover for 3-9 January 1970, marking Pertwee's first television appearance as the Doctor.

→ The following Saturday, Troughton's Doctor made his broadcast debut at the end of *The Tenth Planet* Episode 4.

After nearly three years in the role, Troughton decided to leave the series in 1969. This was announced by the BBC on Monday 6 January but the press notices the next day were almost incidental. *The Times* simply stated, "The BBC wants a new Dr Who for the Saturday afternoon television serial. Patrick Troughton, Dr Who since November, 1966, plans to quit the role this summer." His successor was not contracted until Wednesday 21 May, and the casting was then kept under wraps for a further month until the week that Troughton's final episode, *The War Games* Episode 10, was broadcast.



Comic actor Jon Pertwee was revealed as the Third Doctor at a press call on Tuesday 17 June. Dressed in a dark contemporary suit and floral tie, the actor larked about with a Yeti from the series' 1968 serial *The Web of Fear*, and posed with that week's issue of *Radio Times*; the cover promoted *High Jinks*, a new BBC1 variety series which began on 20 June. Pertwee told reporters that the next series of *Doctor Who* would be set on Earth in the 1980s. "I won't be wearing the Victorian clothes that the other Doctor Whos have used," he assured them. "I will be in a modern day suit."

The story appeared in various newspapers on Saturday 21 June, including *The Times* and *The Sun*, and it even made the front page of the *Daily Express* where Pertwee was described as "the new swinging Dr Who". Two days later, the *Express* also published a full interview with Pertwee in which he confessed that although he'd only seen two episodes of the series, his children, Dariel and Sean, were great fans. "I wanted a larger audience to accept me as a straight actor and not a comedian," he said. "I will play Doctor Who absolutely straight with no baggy trousers. And I shall probably use my own voice for a change."

Filming of Pertwee's debut serial, *Spearhead from Space*, began on 13 September at the Favourite Doll Factory in Holloway where he posed for publicity photos with a collection of toys. He was pictured climbing a wall ladder at another photocall on 19 September at TCC Condensers in Ealing, and was then joined by Caroline John (as companion Liz Shaw) for more photos on 6 November, this time at Madame Tussauds in Westminster.

Location filming for the next story, *Doctor Who and the Silurians*, began on 12 November and on the following Monday, 17 November, Pertwee and Nicholas Courtney (as Brigadier Lethbridge-Stewart) posed for photos with a helicopter on Hankley Common near Elstead in Surrey. These pictures provided all the early publicity images of Pertwee's Doctor in advance of his broadcast debut.

That autumn, the BBC, ITV and BREMA (the British Radio Equipment Manufacturers Association) staged a joint Colour Exhibition in the forecourt of Euston Station in central London. This was designed to promote the launch of the UK's full-colour broadcasting service on 15 November 1969 and dispel fears that watching colour television could make men sterile. The exhibition opened on 11 November and Pertwee made his first public appearance there in full costume on 21 November, together with Caroline John and Nicholas Courtney.

The following month, Pertwee recorded his first television interview

Radio Times
Who?
Jon Pertwee, that's Dr. Who

> **Dressed in a dark contemporary suit and floral tie, the actor larked about with a Yeti from the series' 1968 serial *The Web of Fear*.**

THE **DOCTOR'S DILEMMA**

In *Doctor Who Confidential: The Eleventh Doctor*, David Tennant spoke of his own experience of taking on the role of the Tenth Doctor in 2005. "It's a very exciting journey to go on," he said. "It's a great honour to be in the middle of something that gets that much attention and love from people, but it can be quite overwhelming at times. It's a big decision to take something like this on, and of course you don't really know that at the time. You don't quite know what you're letting yourself in for.

"There's the initial decision to take the part at all and then once you've done that you slowly start to realise you've got to make some quite big decisions. 'What's the Doctor going to wear?' is a question you're asked 14 times a day. You realise that you've got to make these quite fundamental decisions that will define what you are in this role, and you're making all those decisions before you've started filming. So it can be a little bit intimidating.

"But then scripts start arriving and you start seeing what you're dealing with. It becomes something more real and tangible and then you start treating it like an acting job – which at the end of the day is what it is, but you'd be forgiven for thinking it was something slightly bigger than that from all the hoo-hah that seems to whip up around it."

about *Doctor Who*, speaking to Robert Robinson on 23 December for an instalment of *Junior Points of View* which was broadcast on 2 January 1970, the day before *Spearhead from Space* Episode 1 was transmitted. The new Doctor was also featured on the front cover of that week's *Radio Times* (issue 2408) with the caption "Who? Jon Pertwee, that's Dr Who."

The programme celebrated its tenth anniversary in 1973, but by the end of the year Pertwee had decided to make the 1974 series his last. Although his BBC salary had increased incrementally year-on-year, the high rate of inflation meant that in real terms he was earning less (per episode) for his fifth series than he had for his first in 1970. The BBC declined Pertwee's request for a considerably increased remuneration and his contract was not renewed. He announced his departure to the press on Friday 8 February 1974 and the story appeared in the papers the next day, but his replacement had already been cast.

Viewers were still reeling from the shock news of Pertwee's exit when a press call was arranged at BBC Television Centre on Friday 15 February to introduce the new Doctor. Much like Matt Smith, Tom Baker was relatively unknown to television viewers, although he had recently been third billed as the evil magician Koura in *The Golden Voyage of Sinbad* (1973), which had opened on general release across the country at the end of January 1974. Dressed for the press call in a white suit, a Peruvian sweater and an expensive leather coat with a fur collar, Baker was accompanied by Elisabeth Sladen and actor Pat Gorman, the latter wearing a Cyberman costume from *The Invasion* (1968). The trio posed for photographs outside the Bridge Lounge and Baker was then interviewed for lunchtime chat show *Pebble Mill at One* and BBC North West regional news programme *Look North*.

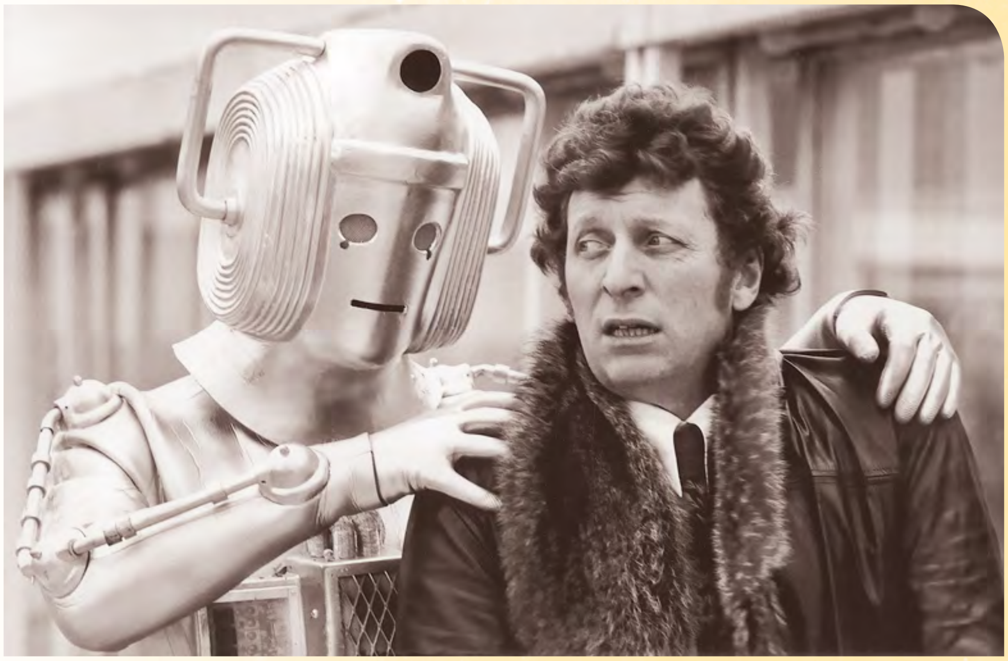
The London *Evening Standard* broke the story in the afternoon, leading with a photo of Baker on the front page of the second edition, while the national papers carried the announcement on Saturday 16 February. In the *Daily Mail*, showbusiness reporter Roderick Gilchrist quoted Baker's thoughts about the role he was taking on. "It's a fascinating part, probably as interesting to an actor as Macbeth, which I have also played," said Baker. "You have to suggest somebody who is from another world, but who has human characteristics. I'm really quite fascinated by science fiction and I'm working on ways of bringing my own interpretation and identity to the part." Baker was also reported to have a £1,000-a-week contract for *Doctor Who*, although in reality he would initially be earning a fraction of that amount, having been offered just half the salary paid to Jon Pertwee.

To the amazement of his colleagues, Baker returned to work on a building site in Ebury Street, Belgravia, where he was employed as a labourer, making tea and operating a kango drill. Working out his notice to the end of the week, he arranged a small send-off party with drinks and tapas from Partridges in Sloane Street. As Baker recounted in his 1997 autobiography *Who on Earth is Tom Baker?*, a journalist from the *Daily Express* arrived during the party and arranged a photoshoot for the following morning, Friday 22 February – Baker's last day on the site.

"Never was there such keenness at a photocall the next day," Baker wrote. "We all stood in line with our tools at hand and obeyed the snapper's every whim. The *Daily Express*! It was difficult to work after our taste of stardom but somehow the day passed. The next morning we were all famous. A lovely picture and a very warm little article →

Above: David Tennant in 2005, preparing for his first publicity photos as the Doctor.

Below: Tom Baker is menaced by a Cyberman (Pat Gorman) for a press call at Television Centre on 15 February 1974.



→ too. That lunchtime I shook hands and swore eternal friendship with everyone and full of tears and good resolution I tottered off past Mozart's house. I never saw them again. I was Doctor Who now. I was an alien."

Baker recorded his first scene as the Doctor, the regeneration sequence for *Planet of the Spiders* Part Six, on 2 April and made his screen debut as the Fourth Doctor when the episode aired on 8 June – just 16 weeks after his introduction to the press. Recording for his first series began on 28 April and Baker was comfortably established in the role by 14 November when he was interviewed for *Points West*, the BBC's regional news programme for the west of England. During a break in filming *Revenge of the Cybermen* on location in Wookey Hole Caves near Wells in Somerset, Baker was asked whether he thought *Doctor Who* was going to change his life.

"Yes, yes, it will affect my life, I understand," he told reporter Gwyn Richards. "This has never really happened to me before because most of the parts I've played in the past have been dogs or bears or Rasputin or whatever, so that when my make-up is off I'm not recognised. Presumably I *will* be recognised by a great number of people and the anonymity of my ordinary life will disappear. My ordinary life is one of a quiet-living bachelor who likes some fun. I mean, I work like a dog on this series, and I go home at night and do a few hours work, afterwards I go to a pub and meet friends and talk or go to the movies. Presumably some of that will change, but it's a very, very small price to pay."

On 9 December, another press photocall was arranged outside the BBC's Television Rehearsal Rooms in Victoria Road, Acton, to generate additional publicity for the forthcoming series. Taking a break from rehearsing the last two parts of *Revenge of the Cybermen*, Baker was joined by Elisabeth Sladen and actor Ian Marter, who would shortly be seen as new companion Harry Sullivan. The trio were pictured in and around the Doctor's car Bessie, with Baker in full costume.

Baker had also been interviewed by a variety of radio programmes during the year – Radio 2's *Late Night Extra* on 25 February, Radio 1's *Newsbeat* on 7 June, Radio 4's *Kaleidoscope* on 29 August and Radio 4 regional programme *Morning Sou'West* on 30 September. These culminated in a further interview for *Newsbeat* on 27 December to promote the broadcast of *Robot* Part One the next day.

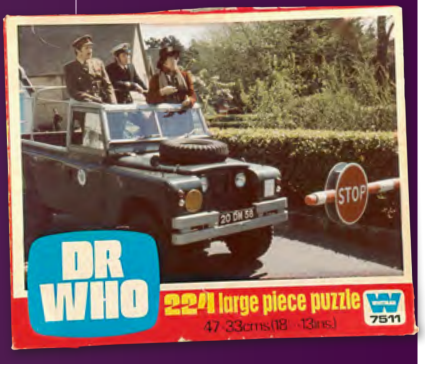
While meagre by current standards, this level of press and broadcast interest in Tom Baker's casting was indicative of a growing recognition of the programme's popularity and cultural importance. By the end of the Fourth Doctor's tenure, that recognition had been cemented by viewing figures which had peaked at over 16 million in October 1979. When Baker announced that he was handing over the TARDIS key to a new Doctor in the autumn of 1980, it ushered in a whole new style of publicity for the series... **DWM**

"It was difficult to work after our taste of stardom but somehow the day passed." TOM BAKER

THE **WOOD NORTON EFFECT**

Shortly after recording began on Tom Baker's first series, a publicity photoshoot was arranged at Wood Norton Hall near Evesham in Worcestershire, where all the exteriors were being recorded for *Robot*. On 2 May 1974, Baker posed for photos in Bessie with Elisabeth Sladen, and then in a UNIT Jeep with Ian Marter and Nicholas Courtney, all dressed in their costumes for that serial.

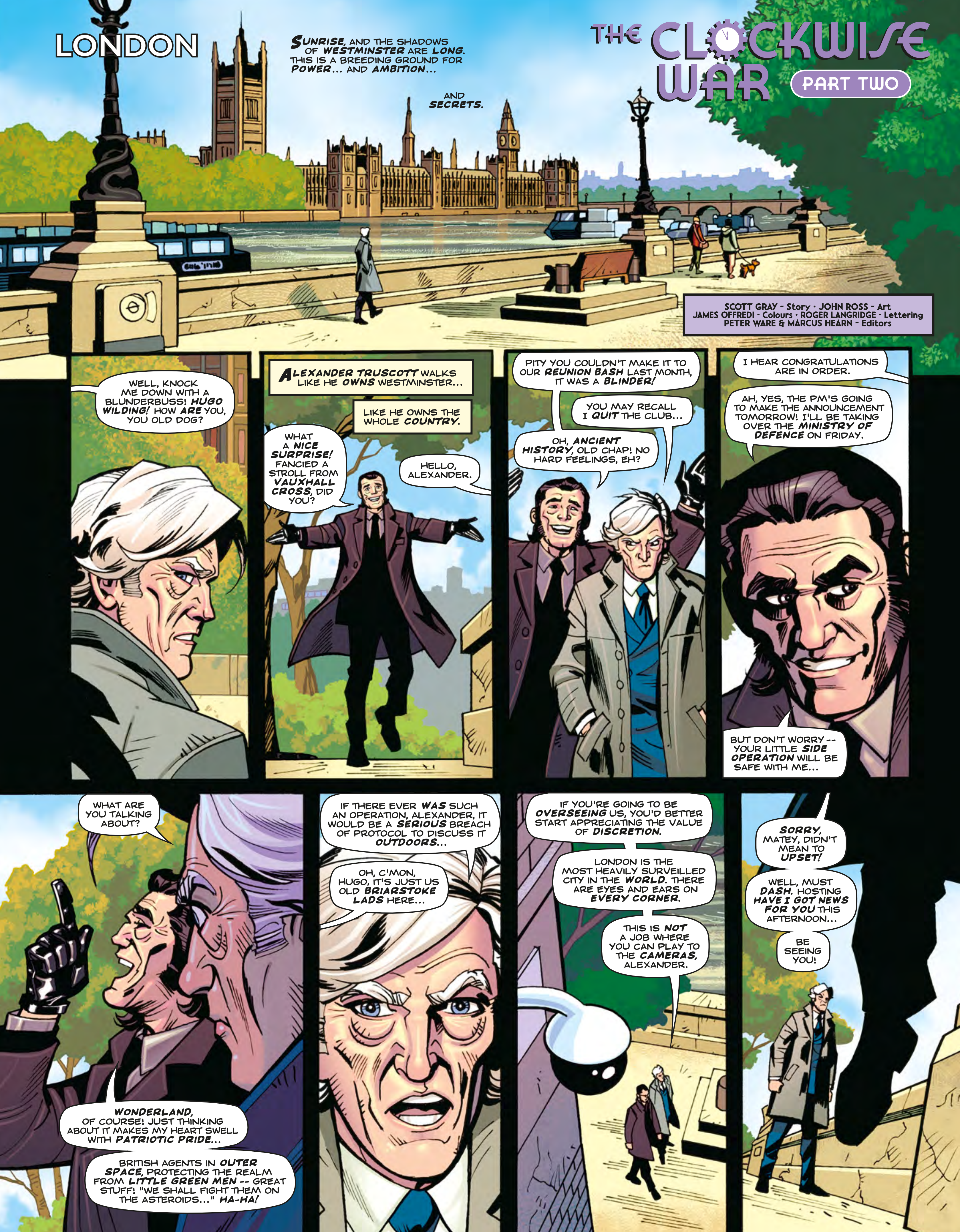
The resulting photographs became the primary promotional images of the new Doctor for the 1975 series. They were also used as source material for much of the *Doctor Who* merchandise produced over the next two years, referenced by the artists working on *The Dr Who Annual 1976*, *The Doctor Who Dinosaur Book*, Target's *Doctor Who and the Brain of Morbius* novelisation, the Airfix Painting by Numbers set and the *TV Comic* strip. Four of the photos were also use on 224-piece jigsaw puzzles.



Above left: Tom Baker with Bessie on 2 May 1974, during recording of his first serial, *Robot* (1974-75).

Above right: This Whitman jigsaw puzzle features the Brigadier (Nicholas Courtney), the Doctor and Harry Sullivan (Ian Marter) in *Robot*.

Below: Baker was working on a building site in Belgravia when his *Doctor Who* casting was revealed by the press.

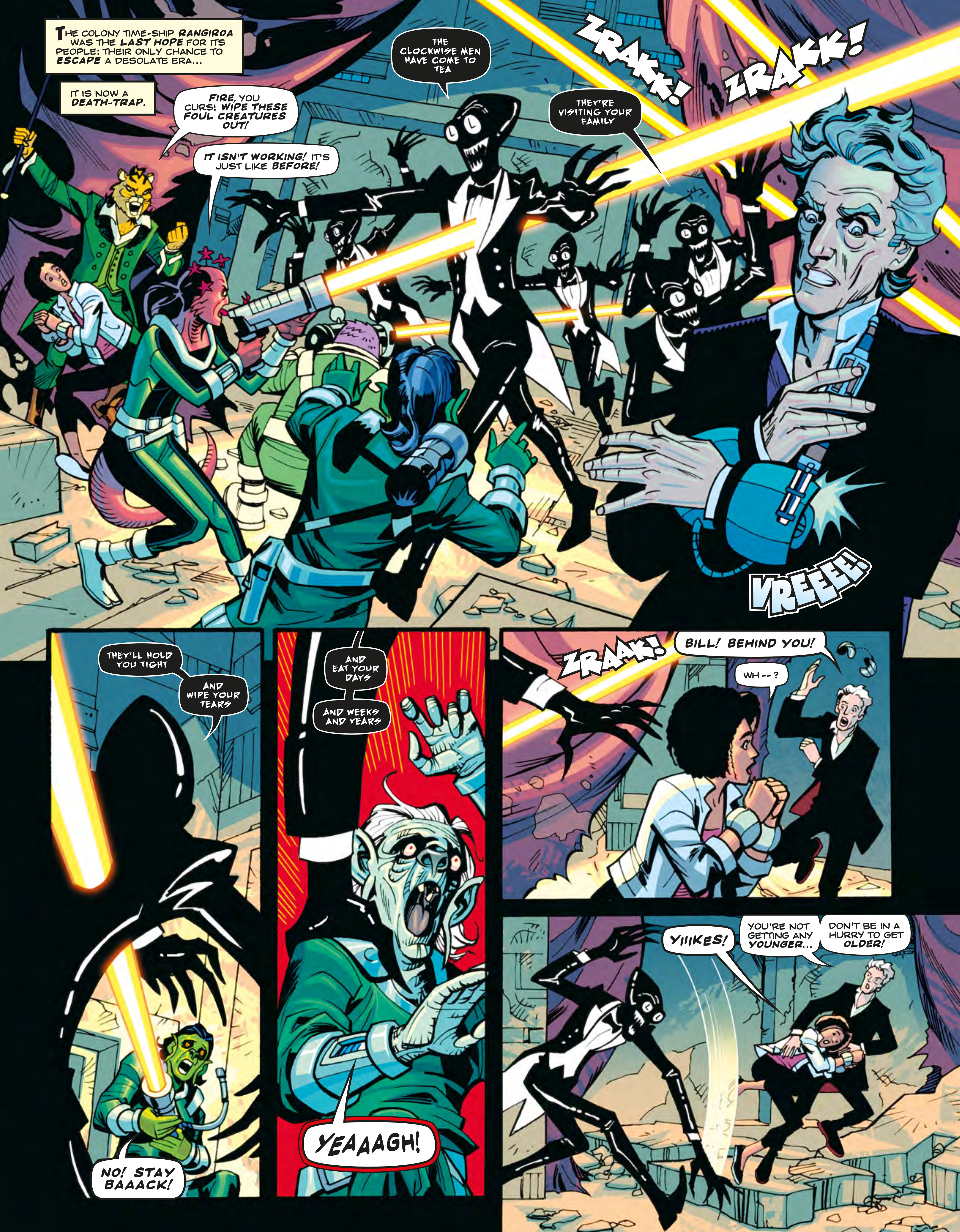


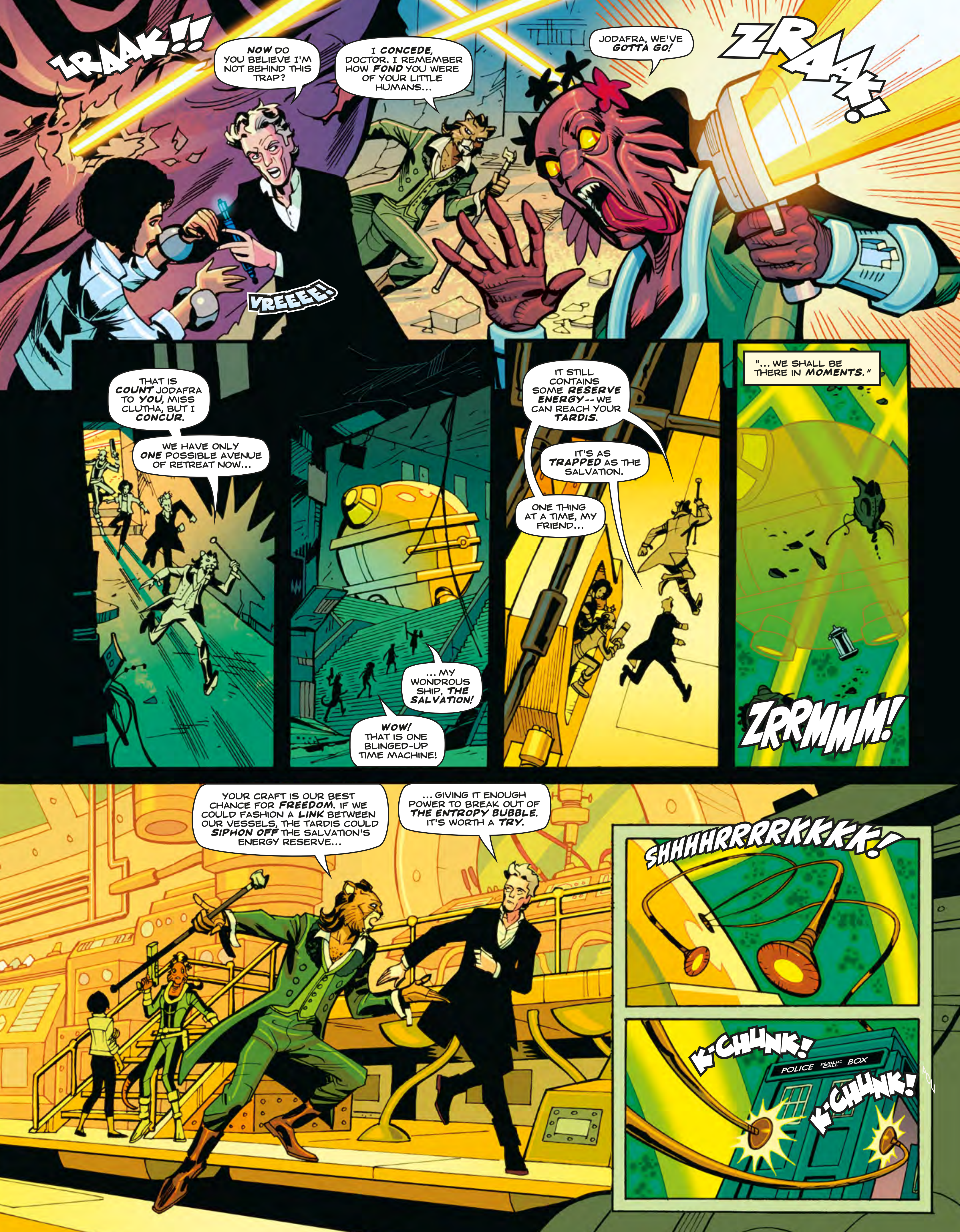
THE CLOCKWISE WAR

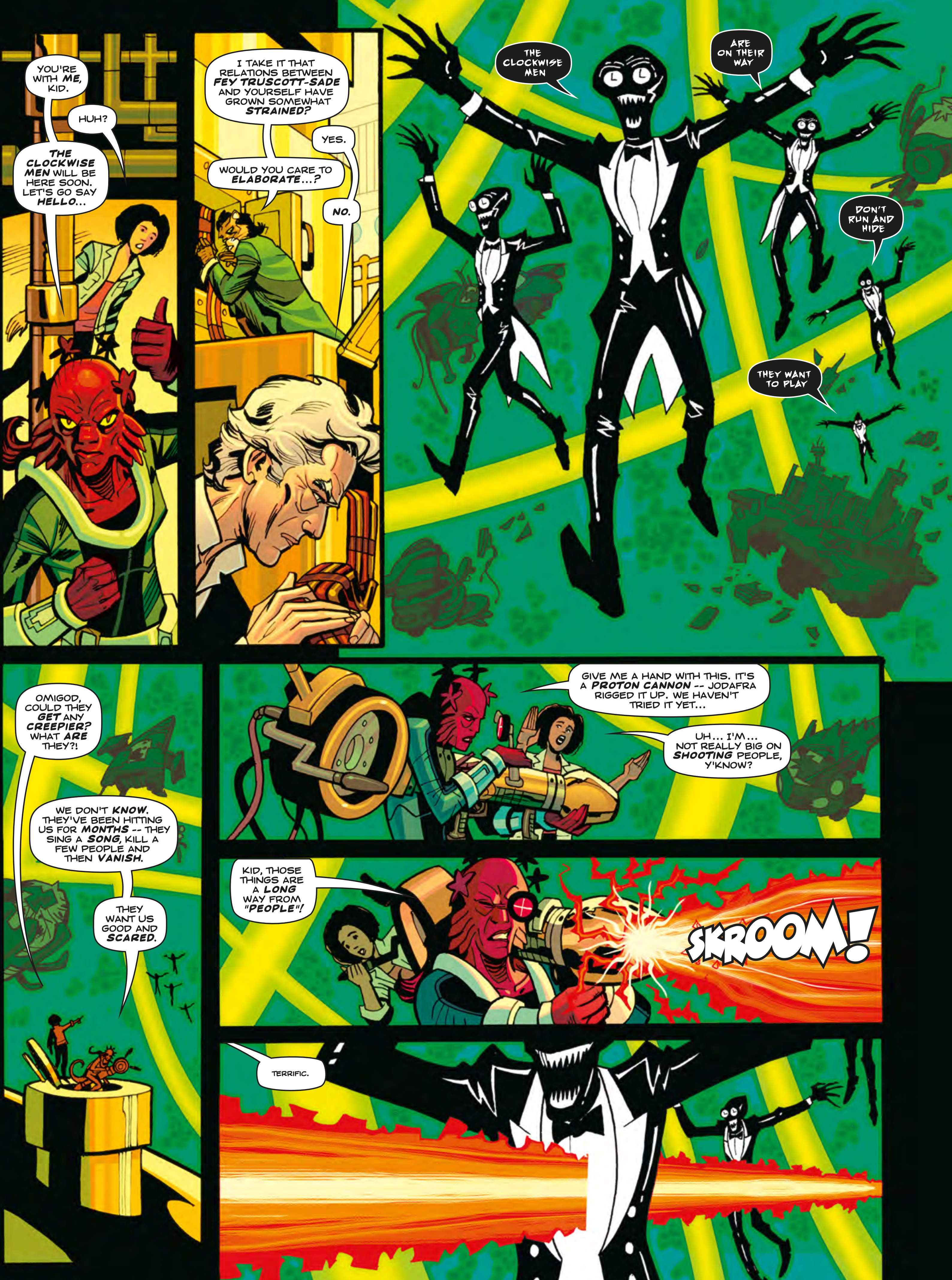
PART TWO

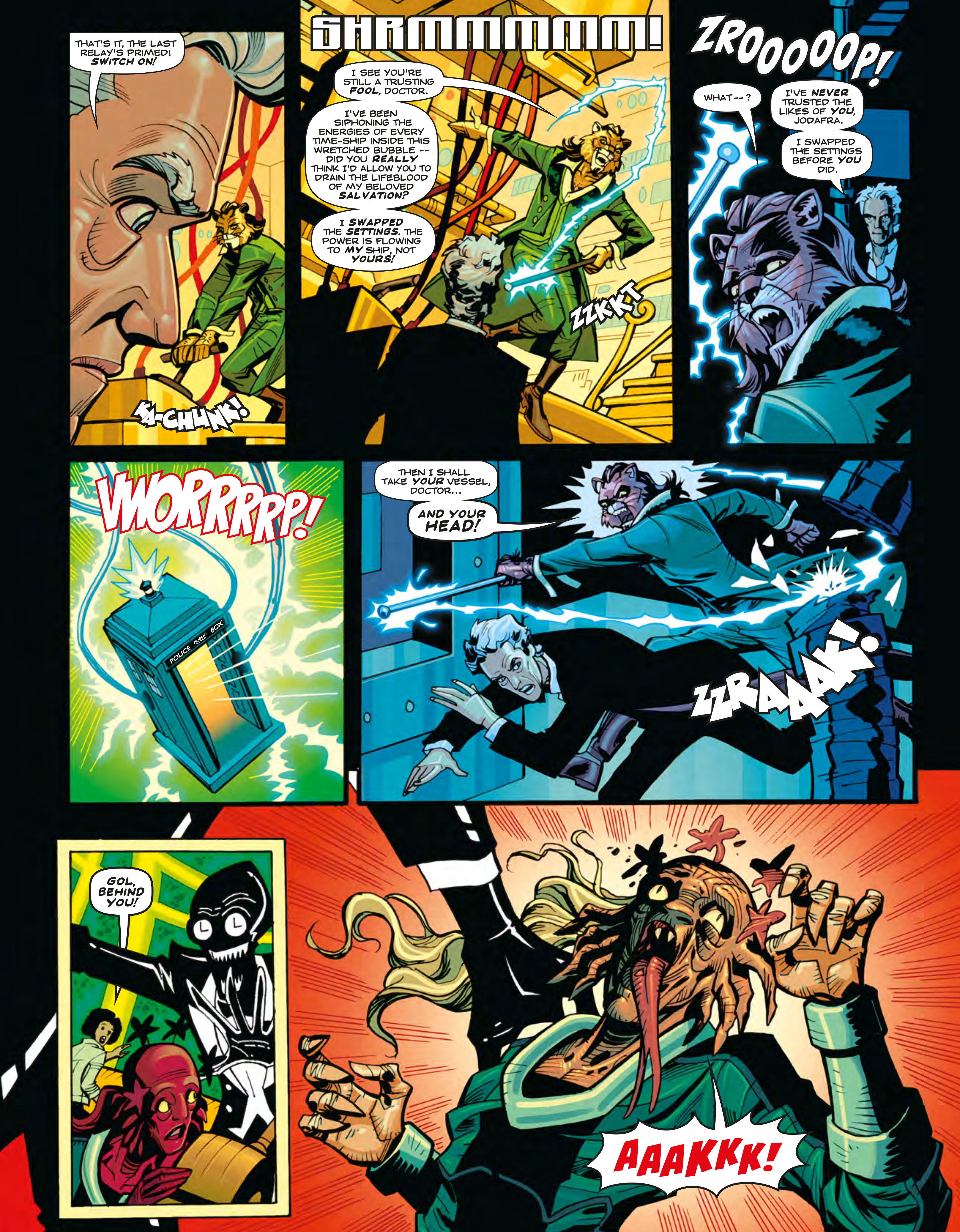
SCOTT GRAY - Story · JOHN ROSS - Art
JAMES OFFREDI - Colours · ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

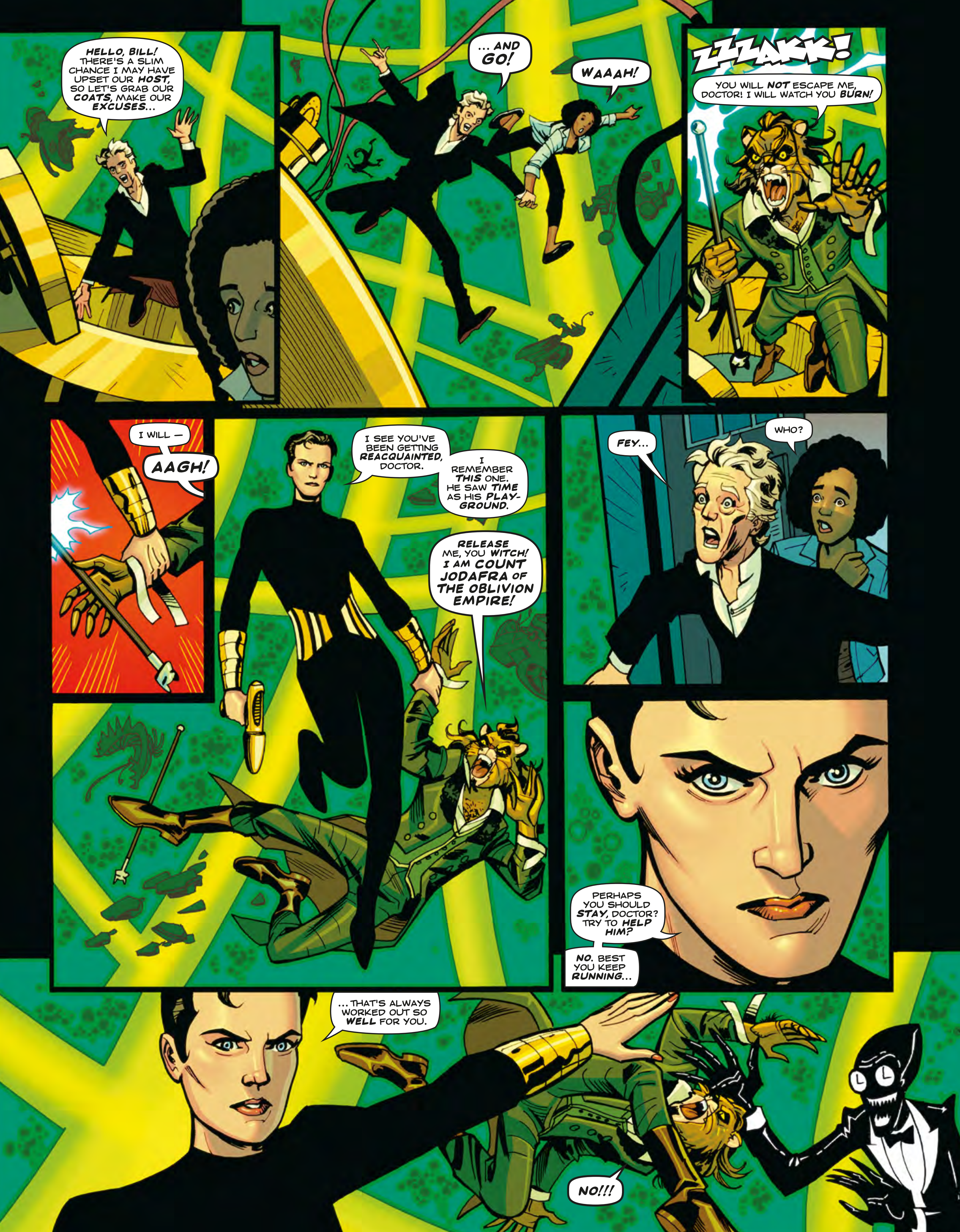
LONDON
SUNRISE, AND THE SHADOWS OF WESTMINSTER ARE LONG. THIS IS A BREEDING GROUND FOR POWER... AND AMBITION...
AND SECRETS.
WELL, KNOCK ME DOWN WITH A BLUNDERBUSS! HUGO WILDING! HOW ARE YOU, YOU OLD DOG?
ALEXANDER TRUSCOTT WALKS LIKE HE OWNS WESTMINSTER...
LIKE HE OWNS THE WHOLE COUNTRY.
WHAT A NICE SURPRISE! FANCIED A STROLL FROM VAUXHALL CROSS, DID YOU?
HELLO, ALEXANDER.
PITY YOU COULDN'T MAKE IT TO OUR REUNION BASH LAST MONTH, IT WAS A BLINDER!
YOU MAY RECALL I QUIT THE CLUB...
OH, ANCIENT HISTORY, OLD CHAP! NO HARD FEELINGS, EH?
I HEAR CONGRATULATIONS ARE IN ORDER.
AH, YES, THE PM'S GOING TO MAKE THE ANNOUNCEMENT TOMORROW! I'LL BE TAKING OVER THE MINISTRY OF DEFENCE ON FRIDAY.
BUT DON'T WORRY -- YOUR LITTLE SIDE OPERATION WILL BE SAFE WITH ME...
WHAT ARE YOU TALKING ABOUT?
WONDERLAND, OF COURSE! JUST THINKING ABOUT IT MAKES MY HEART SWELL WITH PATRIOTIC PRIDE...
BRITISH AGENTS IN OUTER SPACE, PROTECTING THE REALM FROM LITTLE GREEN MEN -- GREAT STUFF! "WE SHALL FIGHT THEM ON THE ASTEROIDS..." HA-HA!
IF THERE EVER WAS SUCH AN OPERATION, ALEXANDER, IT WOULD BE A SERIOUS BREACH OF PROTOCOL TO DISCUSS IT OUTDOORS...
OH, C'MON, HUGO, IT'S JUST US OLD BRIARSTOKE LADS HERE...
IF YOU'RE GOING TO BE OVERSEEING US, YOU'D BETTER START APPRECIATING THE VALUE OF DISCRETION.
LONDON IS THE MOST HEAVILY SURVEILLED CITY IN THE WORLD. THERE ARE EYES AND EARS ON EVERY CORNER.
THIS IS NOT A JOB WHERE YOU CAN PLAY TO THE CAMERAS, ALEXANDER.
SORRY, MATEY, DIDN'T MEAN TO UPSET!
WELL, MUST DASH. HOSTING HAVE I GOT NEWS FOR YOU THIS AFTERNOON...
BE SEEING YOU!

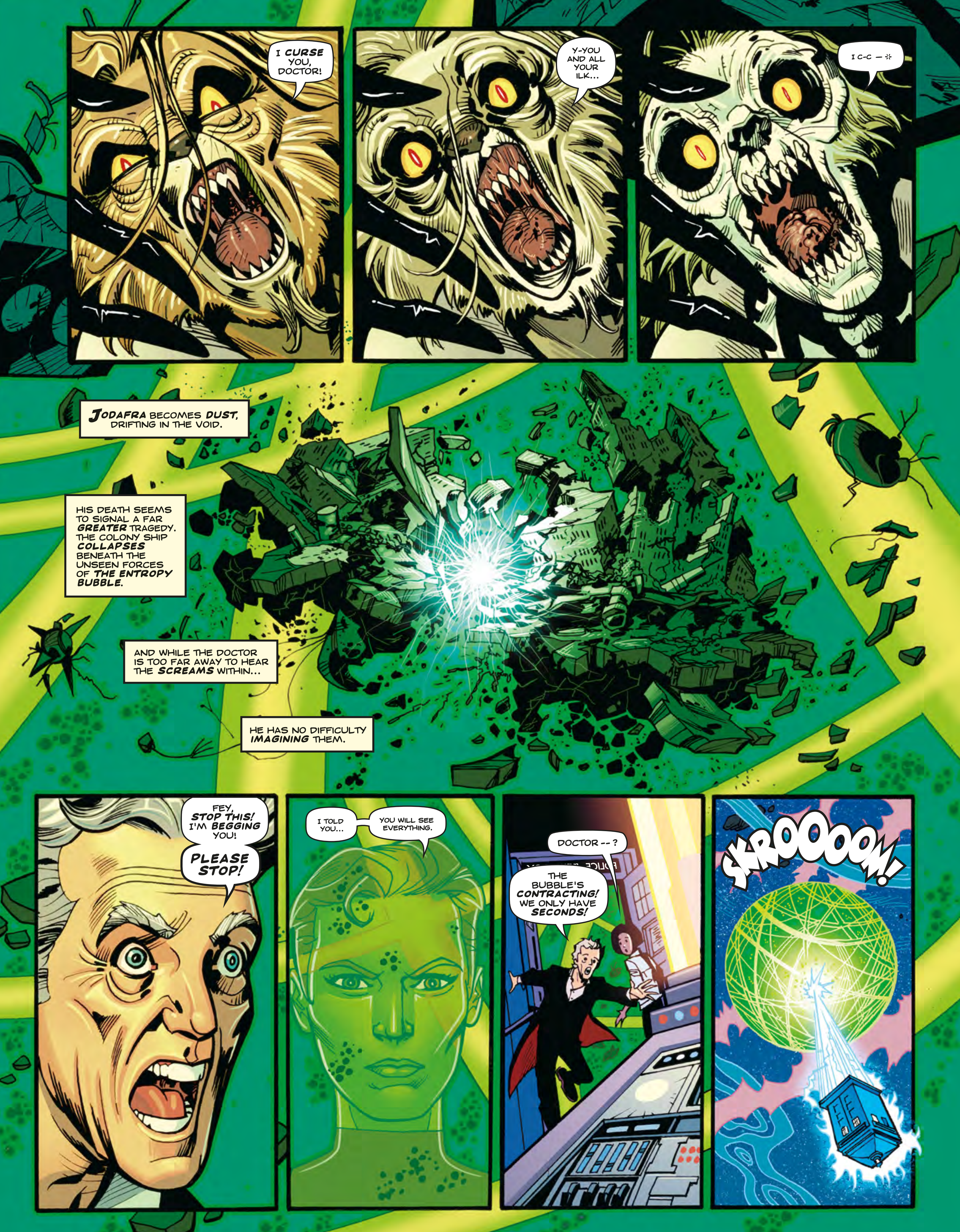

THE COLONY TIME-SHIP RANGIROA WAS THE LAST HOPE FOR ITS PEOPLE: THEIR ONLY CHANCE TO ESCAPE A DESOLATE ERA...
IT IS NOW A DEATH-TRAP.
FIRE, YOU CURS! WIPE THESE FOUL CREATURES OUT!
IT ISN'T WORKING! IT'S JUST LIKE BEFORE!
THE CLOCKWISE MEN HAVE COME TO TEA
ZRAKK!
ZRAKK!
THEY'RE VISITING YOUR FAMILY
VREEEE!
THEY'LL HOLD YOU TIGHT
AND WIPE YOUR TEARS
NO! STAY BAAACK!
AND EAT YOUR DAYS
AND WEEKS AND YEARS
YEAAAGH!
ZRAAK!
BILL! BEHIND YOU!
WH--?
YIIIKES!
YOU'RE NOT GETTING ANY YOUNGER...
DON'T BE IN A HURRY TO GET OLDER!

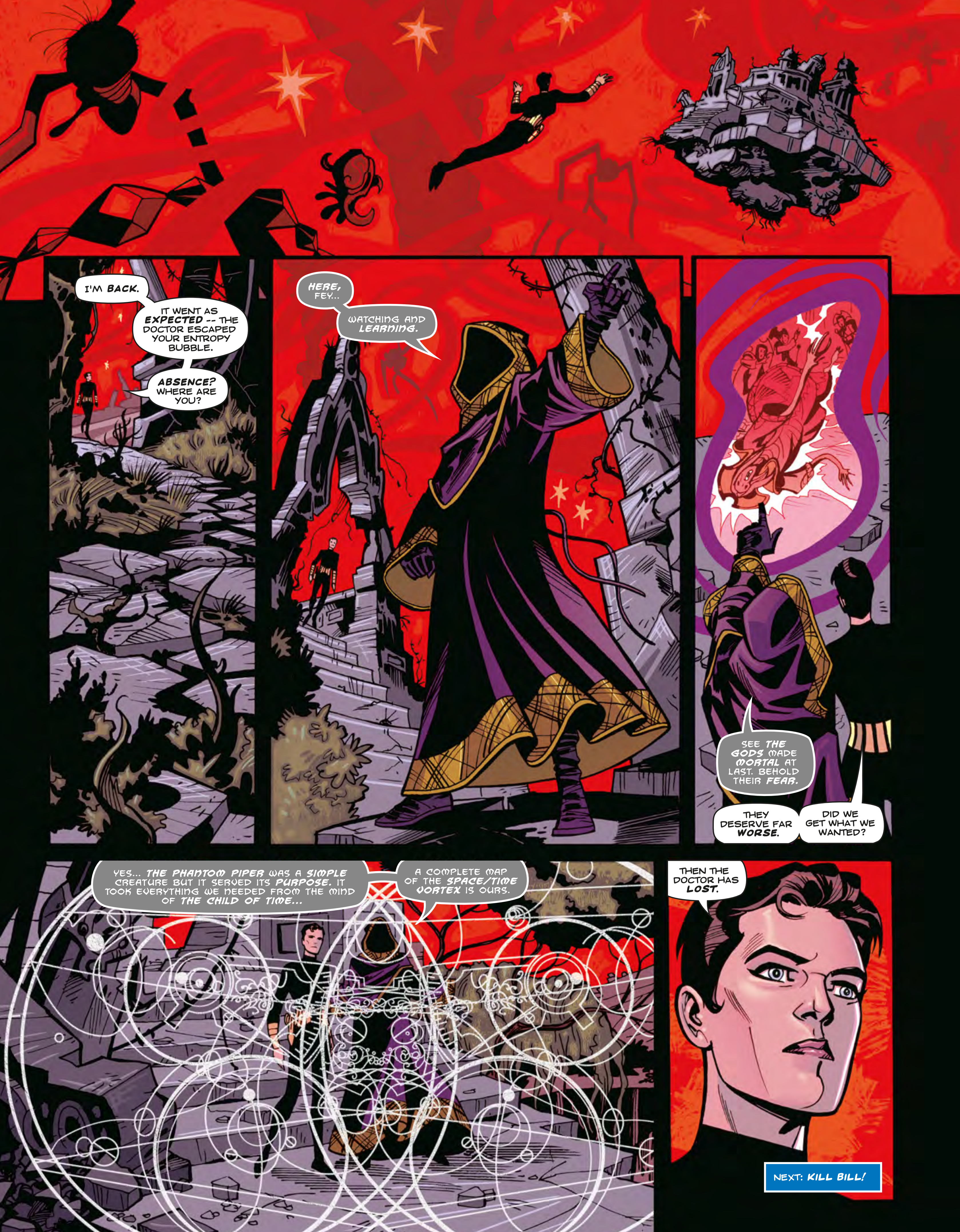

ZRAAK!!!
NOW DO YOU BELIEVE I'M NOT BEHIND THIS TRAP?
I CONCEDE, DOCTOR. I REMEMBER HOW FOND YOU WERE OF YOUR LITTLE HUMANS...
JODAFRA, WE'VE GOTTA GO!
ZRAAK!
VREEEE!
THAT IS COUNT JODAFRA TO YOU, MISS CLUTHA, BUT I CONCUR.
WE HAVE ONLY ONE POSSIBLE AVENUE OF RETREAT NOW...
... MY WONDROUS SHIP, THE SALVATION!
WOW! THAT IS ONE BLINGED-UP TIME MACHINE!
IT STILL CONTAINS SOME RESERVE ENERGY-- WE CAN REACH YOUR TARDIS.
IT'S AS TRAPPED AS THE SALVATION.
ONE THING AT A TIME, MY FRIEND...
"... WE SHALL BE THERE IN MOMENTS."
ZRRMMM!
YOUR CRAFT IS OUR BEST CHANCE FOR FREEDOM. IF WE COULD FASHION A LINK BETWEEN OUR VESSELS, THE TARDIS COULD SIPHON OFF THE SALVATION'S ENERGY RESERVE...
... GIVING IT ENOUGH POWER TO BREAK OUT OF THE ENTROPY BUBBLE. IT'S WORTH A TRY.
SHHHHRRRRKKKK!
K-CHUNK!
POLICE PUBLIC CALL BOX
K-CHUNK!


YOU'RE WITH ME, KID.
HUH?
THE CLOCKWISE MEN WILL BE HERE SOON. LET'S GO SAY HELLO...
I TAKE IT THAT RELATIONS BETWEEN FEY TRUSCOTT-SADE AND YOURSELF HAVE GROWN SOMEWHAT STRAINED?
YES.
WOULD YOU CARE TO ELABORATE...?
NO.
THE CLOCKWISE MEN
ARE ON THEIR WAY
DON'T RUN AND HIDE
THEY WANT TO PLAY
OMIGOD, COULD THEY GET ANY CREEPIER? WHAT ARE THEY?!
WE DON'T KNOW. THEY'VE BEEN HITTING US FOR MONTHS -- THEY SING A SONG, KILL A FEW PEOPLE AND THEN VANISH.
THEY WANT US GOOD AND SCARED.
GIVE ME A HAND WITH THIS. IT'S A PROTON CANNON -- JODAFRA RIGGED IT UP. WE HAVEN'T TRIED IT YET...
UH... I'M... NOT REALLY BIG ON SHOOTING PEOPLE, Y'KNOW?
KID, THOSE THINGS ARE A LONG WAY FROM "PEOPLE"!
SKROOM!
TERRIFIC.


THAT'S IT, THE LAST RELAY'S PRIMED! SWITCH ON!
KA-CHUNK!
SHRMMMMMMM!
I SEE YOU'RE STILL A TRUSTING FOOL, DOCTOR.
I'VE BEEN SIPHONING THE ENERGIES OF EVERY TIME-SHIP INSIDE THIS WRETCHED BUBBLE -- DID YOU REALLY THINK I'D ALLOW YOU TO DRAIN THE LIFEBLOOD OF MY BELOVED SALVATION?
I SWAPPED THE SETTINGS. THE POWER IS FLOWING TO MY SHIP, NOT YOURS!
ZZKKT
ZROOOOOP!
WHAT--?
I'VE NEVER TRUSTED THE LIKES OF YOU, JODAFRA.
I SWAPPED THE SETTINGS BEFORE YOU DID.
VWORRRRP!
POLICE BOX
THEN I SHALL TAKE YOUR VESSEL, DOCTOR...
AND YOUR HEAD!
ZZRAAAK!
GOL, BEHIND YOU!
AAAKKK!


HELLO, BILL! THERE'S A SLIM CHANCE I MAY HAVE UPSET OUR HOST, SO LET'S GRAB OUR COATS, MAKE OUR EXCUSES...
... AND GO!
WAAAH!
ZZZAKK!
YOU WILL NOT ESCAPE ME, DOCTOR! I WILL WATCH YOU BURN!
I WILL —
AAGH!
I SEE YOU'VE BEEN GETTING REACQUAINTED, DOCTOR.
I REMEMBER THIS ONE. HE SAW TIME AS HIS PLAYGROUND.
RELEASE ME, YOU WITCH! I AM COUNT JODAFRA OF THE OBLIVION EMPIRE!
FEY...
WHO?
PERHAPS YOU SHOULD STAY, DOCTOR? TRY TO HELP HIM?
NO. BEST YOU KEEP RUNNING...
...THAT'S ALWAYS WORKED OUT SO WELL FOR YOU.
NO!!!


I *CURSE* YOU, DOCTOR!
Y-YOU AND ALL YOUR ILK...
I C-C —
JODAFRA BECOMES *DUST*, DRIFTING IN THE VOID.
HIS DEATH SEEMS TO SIGNAL A FAR *GREATER* TRAGEDY. THE COLONY SHIP *COLLAPSES* BENEATH THE UNSEEN FORCES OF *THE ENTROPY BUBBLE*.
AND WHILE THE DOCTOR IS TOO FAR AWAY TO HEAR THE *SCREAMS* WITHIN...
HE HAS NO DIFFICULTY *IMAGINING* THEM.
FEY, *STOP THIS!* I'M *BEGGING* YOU!
PLEASE STOP!
I TOLD YOU...
YOU WILL SEE EVERYTHING.
DOCTOR -- ?
THE BUBBLE'S *CONTRACTING!* WE ONLY HAVE *SECONDS!*
SKROOOOOM!


I'M BACK.
IT WENT AS EXPECTED -- THE DOCTOR ESCAPED YOUR ENTROPY BUBBLE.
ABSENCE? WHERE ARE YOU?
HERE, FEY...
WATCHING AND LEARNING.
SEE THE GODS MADE MORTAL AT LAST. BEHOLD THEIR FEAR.
THEY DESERVE FAR WORSE.
DID WE GET WHAT WE WANTED?
YES... THE PHANTOM PIPER WAS A SIMPLE CREATURE BUT IT SERVED ITS PURPOSE. IT TOOK EVERYTHING WE NEEDED FROM THE MIND OF THE CHILD OF TIME...
A COMPLETE MAP OF THE SPACE/TIME VORTEX IS OURS.
THEN THE DOCTOR HAS LOST.
NEXT: KILL BILL!

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The Fourth Doctor's Scarf

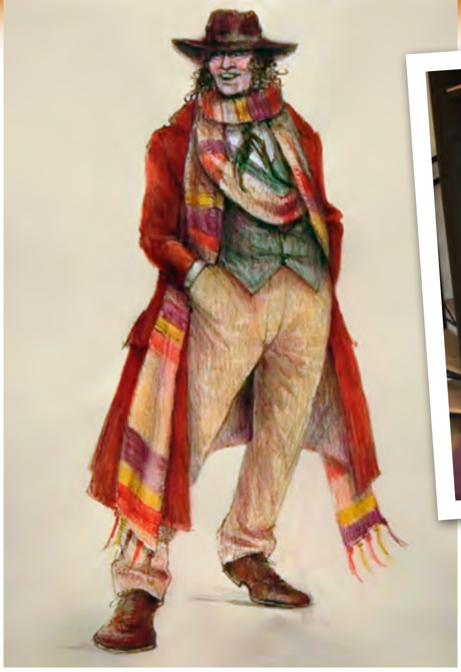
It's the Doctor's most recognisable accessory, the show's defining item of clothing. But how best to get a scarf of your own?

Feature by **JAMIE LENMAN**

'The Oncoming Storm', 'The Beast of Trenzalore', 'The Butcher of Skull Moon' or even, sometimes, 'John'... the Doctor is known by many names on many different worlds. But for the past 43 years, our favourite alien has been known by the public and especially the press as a scarf-wearing Time Lord. In fact some journalists and members of the public seem to think that the Doctor has *always* worn a long, striped scarf.

This is an image so firmly embedded in the minds of the audience that it can't be erased by time or cricket whites. Six years before producer John Nathan-Turner began his crusade to introduce distinctive, easily identifiable uniforms for the Doctor and his companions, his predecessor Barry Letts and costume designer James Acheson had already cracked it. Almost by accident, they created a totem of British popular culture – a woollen icon of teatime telly.

So what better place to start if you want to emulate your TV hero? In recent years cosplay has seen a meteoric rise in popularity and



Opposite page: Jamie Lenman wears his BBC-licensed *Doctor Who* scarf. Photo © Jamie Lenman.

Far left: James Acheson's original costume design for the Fourth Doctor.

Left centre and right: Gene Fender and his scarf. Photos © Gene Fender.

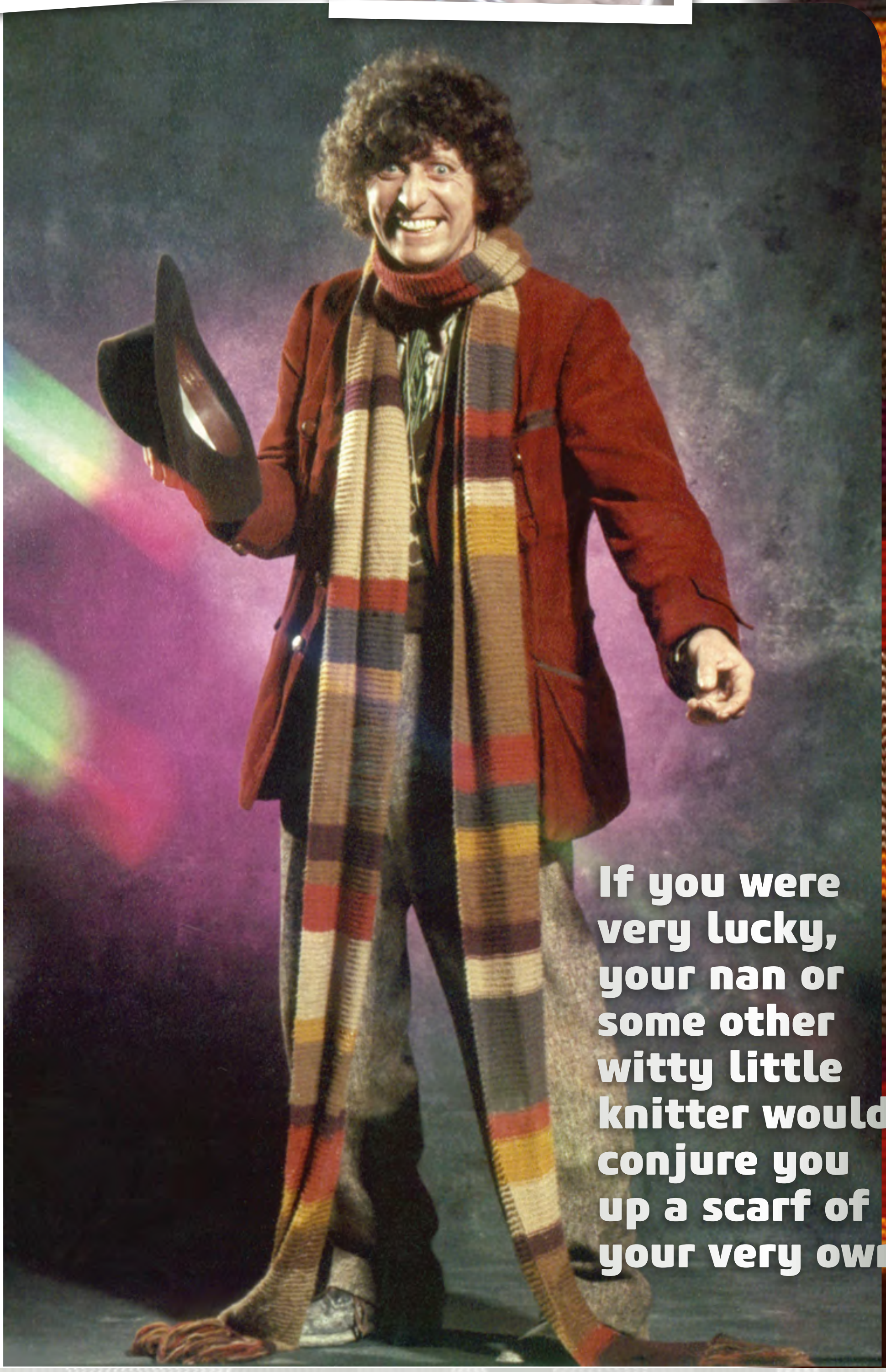
Below: A 1975 publicity photo of Tom Baker as the Doctor in his iconic knitwear.

barely a weekend goes by without convention halls up and down the country heaving with wizards, superheroes, and Mickey-Mouse-if-he-were-a-post-apocalyptic-bounty-hunter-and-also-R2D2. The *Doctor Who* fan community, always ahead of the curve, continues to ride this wave. And it wasn't always as easy as simply grabbing one of several quality-made and minutely detailed replica scarves off the shelf... so where *did* you get your ludicrous neck-warmer from, back in the day?

Well the first port of call, as in most cases for most things, was your granny. If you were very lucky and you asked especially nicely, your nan or some other witty little knitter would conjure you up a scarf of your very own... but chances are it probably wouldn't be SA (that's 'screen accurate'). How could you look into your loved one's face and say "thank you" when the Doctor doesn't fight galactic evil in peach-and-navy stripes? Many years ago, somebody special knitted me a whopper of a scarf in black and red, as if Dennis the Menace ran around the universe defeating softies with a sonic peashooter (come on cosplayers!). In the words of *Catchphrase* host Roy Walker, "It's good, but it's not right."

Let's face it, you're going to have to get knitting yourself. And before you do that, you're going to have to freeze-frame an awful lot of old episodes, just like Gene Fender of *doctorwhoscarf.com* did. "My story is probably the same as that of many others who first saw Tom Baker in the 1980s on PBS," says Gene, who lives in Englewood, Colorado. "I paused the off-air video recording to study every stitch." Later, Gene was lucky enough to receive a copy of the official BBC pattern, straight from the producer of show himself. "John Nathan-Turner was very kind to respond to as many fan letters as he could. He must've sent out countless copies and took care to sign the BBC letterhead."

With so many people writing in to ask how to knit *Doctor Who* scarves, it's surprising that it took the BBC so long to license their own→



If you were very lucky, your nan or some other witty little knitter would conjure you up a scarf of your very own.

24-30"
Hayfield
1237
12p
DK

→ version. Or did it? In 1976, a company called Today Promotions began selling a quality replica of the famous prop, and one currently resides in Gene's collection. There also exists a set of instructions for a decidedly psychedelic version of the scarf, which was available from renowned pattern-providers Hayfield in the 1970s – bright greens, reds and yellows abound in this peculiar offering.

Sadly, like the BBC instructions, neither of these commercially available items proved to be a precise copy of anything that the Doctor had actually worn, so the quest for perfection continued. Eventually, with a little help from his friends, Gene succeeded in establishing the exact details for each prop and replicating all of them. "In recent years the available archive photography has been tremendously helpful, as have a few collaborators," he explains. One of these collaborators was Chris Brimelow, one-time owner of a genuine screen-worn scarf and former webmaster of Gene's site. Dissatisfied with the patterns on this and other resources, Gene created his own – "to bridge the gap between accuracy and user-friendliness" – and ended up inheriting Brimelow's site from him, for which he is forever grateful.

Doctorwhoscarf.com is an impressively comprehensive guide for those who want to create their own masterpiece – from detailed patterns and colour matching to stitching tips and wool recommendations, it's a tribute to the sort of passion that our favourite TV show elicits. "Being able to provide a resource has been great in itself," says Gene, "but collaborating and interacting with cosplayers, fans and knitters is even more rewarding. I'm amazed at the enthusiasm."

But why has the scarf in particular grabbed the imagination of these people? Why is it more beloved than, say, the sonic screwdriver, which runs along several incarnations? And why does it remain so popular when there are easier-to-source items like tweed jackets and Panama hats?

"It endures because it's so instantly recognisable," says Gene. "It's also one of the most accessible items for fans to make themselves. Some needles, some yarn, a little knitting knowledge and off you go!"

What's next on the agenda for Gene then, having conquered the stripes and loops? "Knitting doesn't stop at the scarf," he says, inadvertently coining one of the most inspirational call-to-arms for fibre crafters everywhere. "There hasn't been a complete pattern for Sylvester's question-mark jumper published anywhere, and that needs to happen." Spoken like a man on a mission. With any luck, in a few years we might even have the details and instructions for a woollen Dalek at our disposal.

So what about the non-knitters among us? How are we meant to measure Osiran logic puzzles or heave our assistants up treacherous cliff faces? Fear not – help is at hand/neck. With the smash revival of the programme in the middle of the noughties and its subsequent explosion in global popularity, manufacturers finally twigged that the demand for wearable *Doctor Who* merchandise was a worthwhile enterprise. In 2012 scarf specialist Lovarzi began making officially licensed, ultra-precise replicas of the prop available to buy for the discerning fan.

Lovarzi currently produces four different versions of the Fourth Doctor's most famous affectation, and have gone so far as calling

Somehow the red-and-black one just feels a little bit more like... well, *me*.

Above: The Hayfield scarf knitting pattern.

Below: Lalla Ward's Romana had a scarf of her own when she joined the Doctor in *Destiny of the Daleks* (1979).

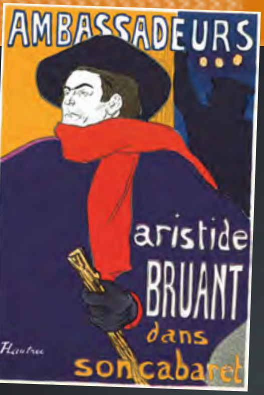
Right: Jamie in his much-loved, but completely inaccurate, red-and-black scarf. Photo © Jamie Lenman.

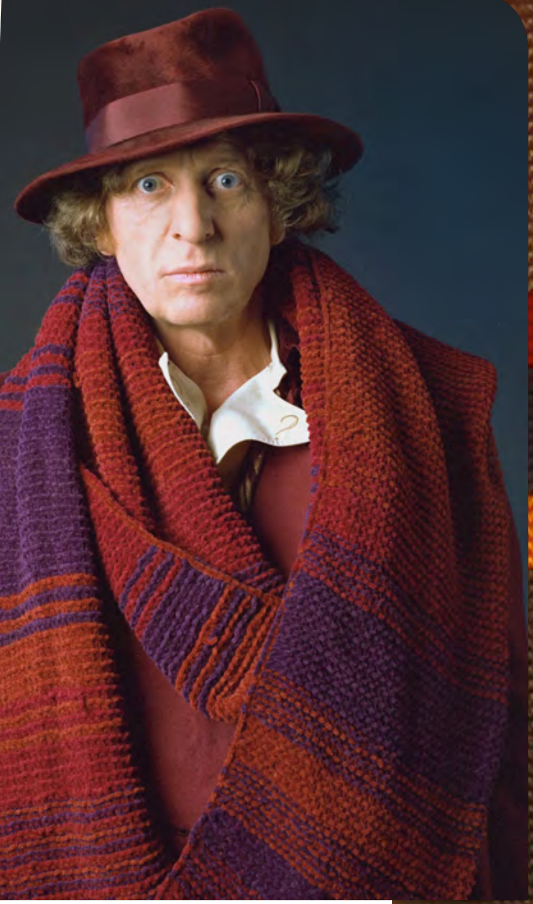
Woolly Thinking

For Tom Baker's first full serial as the Doctor, James Acheson based the character's look on a poster painted by Henri de Toulouse-Lautrec in 1892, featuring Lautrec's friend Artistide Bruant in a familiar scarf and hat. Acheson gave several balls of wool to expert needle-clicker Begonia Pope, who proceeded to knit every last thread into a scarf some 20 metres long. The production team loved the happy accident and, after a little shortening, it became part of the iconic costume.

Baker wore several different scarves over his seven-year tenure in the role, most with only slight variations and one strikingly unique. Fairly early on, a shorter replica of the original was created with subtle discrepancies in pattern and colour, for use in stunt work. A further scarf, a replica of this replica, was used for a few stories and some publicity shots during the making of Season 15 (1977-78). Later, in Seasons 16 (1978) and 17 (1979-80), the stunt scarf was sewn on to the end of the original, which by this time had been considerably shortened by general wear and tear, to create the looping monster seen in those stories.

Eventually, costume designer June Hudson created a totally new outfit for Baker's last season with a luxurious burgundy colour scheme and a matching, ultra-long scarf. Sadly, this scarf was unravelled by the Doctor following his fourth regeneration.





upon Gene's knowledge to ensure they are as accurate as possible. There's even a short-scale version available for those who want the bohemian look, but don't plan on tripping up any recently resurrected crystal-based tyrants with it. And yet – even with such a high-quality product now easy to get hold of, many cosplayers are still knitting their own. Why?

"I chose to make my own primarily as it worked out cheaper than buying a replica," says Dominic Greenwood-Martin, a cosplayer from Milton Keynes. "But as well as that, I wanted to make it for the creative aspect of it. I do genuinely feel that process helped me develop a life skill!"

Having decided that the scarf worn by the Doctor in Season 12 was "*the* quintessential Baker scarf – the first and the most iconic", Dominic found a pattern online and got to work. "Of course," he says, "being my first project, it didn't go perfectly in my choices of yarn, but I'm quite proud of how it turned out."

So did Dominic take up this hobby especially so he could make his own scarf? "It was a massive incentive to start knitting," he confirms. "I come from a family of knitters so it was definitely the trigger I needed to get me to join them. I've continued knitting ever since, having created two Season 18 [1980-81] scarves, a full-length one for myself and a micro-length one for my six-year-old niece!"

There's a tangible sense of pride and accomplishment emanating from Dominic as he wanders around comic cons in his Fourth Doctor outfit, knowing that every inch of that preposterous scarf is his own work. It may not be a stitch-for-stitch TV replica, but it's *his* version – the only one like it in existence.

In the end, it's up to you how you obtain your dream *Doctor Who* scarf. You can pick up the needles yourself and just keep going till the wool runs out, or you can grab your choice of several commercially available options, all created with the aim of perfectly mirroring the one that floated through the grey TARDIS corridors and over the quarry-like surfaces of countless alien planets. I have one of these myself, the BBC's own version (it's not quite the right stitch although it's very comfy and the colours are pretty good), but you know what? Even though it's hanging there on the hat stand, winking at me, more often than not I find myself wearing the red-and-black one. Somehow the red-and-black one just feels a bit more like... well, *me*. It's long and stripy like the Doctor's but it's got my own colours in it – it's *mine.*

So if you want to pore over the shows or visit Gene's website and put together your own thread-for-thread replica then go for it, but how about – and go with me on this – maybe put just the one stripe of your favourite colour in there? A hot pink or a cool teal maybe – tucked up in a fold where most folks might not even see it. A little piece of you in the most iconic winterwear that ever graced the small screen. **DWM**

Top centre: This 1892 poster by Henri de Toulouse-Lautrec provided inspiration for the Fourth Doctor's costume.

Top left: The Doctor has fun with his scarf in *The Masque of Mandragora* (1976).

Top right: The Doctor's burgundy costume for the 1980-81 season was designed by June Hudson.

Above: Cosplayer Dominic Greenwood-Martin poses with Zygons made by James Burgess.
Photo © Dominic Greenwood-Martin.

Left: Jamie with items from his *Doctor Who* collection.
Photo © Jamie Lenman.

The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Planet of the Dead

A glamorous cat burglar joins forces with the Doctor on a double-decker bus, in *Doctor Who*'s one and only Easter Special...

Feature by **ALAN BARNES**

Third Doctor actor Jon Pertwee liked to say that there was nothing scarier than finding a Yeti in your loo in Tooting Bec. He meant that *Doctor Who* was at its most engaging when exotic alien monsters menaced the world of the mundane; when the end of the Earth lay at the end of the Northern Line. *Planet of the Dead* is the story of a handful of relentlessly ordinary people, not unlike you, who one night catch a bus bound for somewhere like Brixton and are suddenly transported to a hostile alien world...

Yes, *Planet of the Dead* builds to a threat to the Earth entire – but saving planets and galaxies and universes and realities boils down to saving relentlessly ordinary people. People like Angela and Nathan and Lou and Carmen, whose psychic gift wins her ten small but all-important pounds each and every week – little more than the price of her chops-and-gravy supper, plus next week's stake. Even antiques-lifting Lara Croft-alike Christina shows her essential ordinariness when she reveals that "Daddy lost everything" when he invested his fortune in the Icelandic banks – at the time, a startlingly up-to-the-minute reference to then-current international financial crisis (since the Kaupthing, Landsbanki and Glitnir banks had all collapsed early in October 2008, during the scripting process).

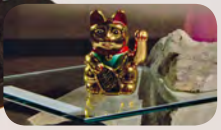
In that sense, we can draw a direct line between *Planet of the Dead* and the series' very first episode, *An Unearthly Child* (1963) – the story of two cardigan-wearing nobodies from an unhappening part of London who one night stopped by a junkyard and... ended up missing their chops-and-gravy supper (probably).

Because great *Doctor Who* isn't *about* the Yeti in the loo; it's about the people stuck in the loo with the Yeti.

FIRST BROADCAST: 11 April 2009

Night at the International Gallery, London. An acrobatic thief foils four security guards and a fence of laser beams by descending on wires to swipe a golden cup...

01m 11s The opening theft sequence (indeed, the entire spine of the story) came to co-writer and executive producer Russell T Davies in a "sudden fit of ideas" on the afternoon of Monday 28 July 2008 – as described in a lengthy email to **DWM**'s Benjamin Cook, eventually published in *The Writer's Tale: The Final Chapter* (BBC Books, 2010). What if the one-off companion for the 2009 Easter Special was a "top-class, glamorous cat burglar", he wondered? "The Black Canary, that sort of thing. Scene 1, she's flying down on wires to steal something valuable..." The original Black Canary (real name Dinah Drake) was a DC Comics character created by writer Robert Kanigher and artist Carmine Infantino in 1947. She wasn't primarily a thief, however – rather a glamorous vigilante whose usual modus operandi was to *pose* as a thief in order to infiltrate criminal gangs, so she could bust them from the inside. (She wore black, and then she 'sang' – like a canary, geddit?)



01m 40s One of the security guards sees that the cup has been swapped for a golden cat figurine. By Japanese tradition, the maneki-neko, or 'beckoning cat', invites good fortune... in this case, for a *cat burglar*.

01m 51s The thief – Christina – raises her balaclava, revealing that she shares her features with those of former *EastEnders* regular Michelle Ryan, who'd more recently played the witch Nimueh in the first season of BBC Wales' other Saturday night fantasy series, *Merlin* (2008).

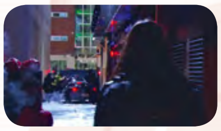
Above: The Doctor (David Tennant) and Lady Christina (Michelle Ryan) explore the desert planet.

Opposite page top: The Doctor deduces the true nature of the sand on the alien world.

BBC
DAVID TENNANT
MICHELLE RYAN
DOCTOR WHO
PLANET OF THE DEAD by Russell T Davies & Gareth Roberts

Curiously, our daredevil crackswoman was seen hoiking herself on wires back towards the hole in the gallery dome at **01m 37s** – but having (presumably) arrived on the roof, she's now returned inside the building: why? As a double-bluff, perhaps?

We'll see the International Gallery again in *The Sarah Jane Adventures* episode *Mona Lisa's Revenge* (also 2009) – in which curator Harding (Jeff Rawle) will have cause to complain how he'd wanted security to be improved "after that Cup of Æthelstan fiasco at Easter"!



02m 05s Exiting into a backstreet, Christina sees the driver of her getaway car being placed under arrest. In the Draft 5 script, dated 24 November 2008, she named her 'lover' – the "ruggedly handsome man in his 30s" seen thrown over the side of an "expensive sports car surrounded by ARMED POLICE OFFICERS" – when she sighed, "Oh, Dmitry."

In his email to Cook, Davies gave his cat burglar the ad hoc name 'Hermione' – and described how after she'd seen her getaway driver arrested, she ran off into a busy London street... and "past a police box!"

02m 49s Desperate to evade the police, Christina boards a 200 bus – numbered to reflect the fact that *Planet of the Dead* was the 200th *Doctor Who* story broadcast (according to a not-uncontroversial scheme, but let's not go there). On screen, the 'City Roam' 200 shuttles between Victoria and Brixton, taking in Vauxhall and Oval en route. In reality, the 200 is a single-decker that shuttles between Mitcham Fair Green and Lambton Road in Raynes Park, both in south-west London. The current Transport for London (TfL) service that most closely follows the route of the fictional 200 is the 2, between Marylebone Station and Norwood Bus Garage, via Neathouse Place (close to Victoria), Vauxhall Bus Station and Brixton Station (but not Oval, alas).

Before Davies came up with cat burglar 'Hermione', co-writer Gareth Roberts outlined a version of the story set around an open-top tourist bus, complete with a tour guide named Rebecca, whom he envisaged as a once-only proxy companion: "our version of Tracy Turnblad from [1988 film/2002 musical] *Hairspray* – a big, happy, fat girl" who'd eventually become the ambassador for an alien species (the Chelonians; see later).

The Tenth Doctor also boards the 200... and wishes Christina a Happy Easter!

04m 23s Dogged Detective Inspector McMillan (Adam James) has spotted Christina aboard the 200 as it passes along the street... and we're afforded a brief glimpse of the distinctive columns of the Cardiff branch of House of Fraser in the background, aka the exploding Henrik's department store in *Rose* (2005).

Adam James is the son of Polly James, who featured in *The Awakening* (1984) as schoolteacher Jane Hampden... and the godson of Third Doctor actor Jon Pertwee. Not long before recording *Planet of the Dead*, he'd guest-starred in an episode of conmen drama *Hustle* also directed by James Strong: *New Recruits*, broadcast 15 January 2009.

05m 46s The Doctor (David Tennant) is "tracking a hole in the fabric of reality" – and, as the 200 enters the south side of the (fictional) Gladwell road tunnel, he shows Christina a device for detecting "rhondium particles". Which is surely one of the most obscure continuity references in *Doctor Who* history. Seeking to identify the person or persons responsible for spiriting scientists away from a top secret security establishment

in Part One of *The Time Warrior* (1973-74), the Third Doctor set up an "alarm clock" of sorts – in fact, a "rhondium sensor" for detecting "delta particles". When said particles were detected, a "little cylinder" began to oscillate – just as a "little dish" on the Tenth's sensor begins to oscillates, too.

Co-writer Gareth Roberts outlined a version of the story set around an open-top tourist bus.

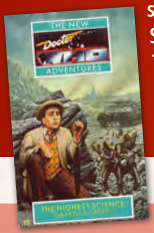
06m 30s The 200 begins to shudder and shake. Much of the overlapping dialogue scripted for this sequence didn't make it to the screen. The Doctor barks an order to his fellow passengers: "Stay in your seats! No one move!" Meanwhile, the senior Lou (Reginald Tsiboe) tells his wife Carmen (Ellen Thomas), "Hold →

Essential Info

▸ *Planet of the Dead* was the first episode made following Tenth Doctor actor David Tennant's sort-of sabbatical, playing Hamlet for the Royal Shakespeare Company. With Catherine Tate's Donna having departed the TARDIS at the end of the 2008 series, the 2009 Easter Special would have to be designed around a one-off companion type – initially envisaged as a female pilot in a space war. Several possible scenarios were considered by executive producer Russell T Davies and his chosen co-writer Gareth Roberts before the story coalesced around the image of a London bus transported to a far-off realm – not so far removed from the commuter train transported to a distant planet in Roberts' earlier *Doctor Who: The New Adventures* novel *The Highest Science* (Virgin Publishing, 1993).

▸ Under director James Strong, shooting of the first *Doctor Who* episode to be made in high definition began on Monday 19 January 2009, when the opening International Gallery scenes were recorded at the National Museum of Wales on Museum Avenue, Cardiff – previously featured in *Dalek* (2005) and *The Lazarus Experiment* (2007). The various 'road tunnel' scenes were recorded at the A4232 Butetown Tunnel on both of the next two Tuesdays and Wednesdays. Other London exteriors were recorded in an alley off The Friary – an area previously seen in the opening moments of *The Sound of Drums* (2007) – and on Lloyd George Avenue on Thursday 22nd. The 'bus stop' sequences were recorded on St Mary Street on Monday 26th. Tritovore spaceship interiors were recorded between Tuesday 3 and Friday 6 February at the Mir Steel plant on Corporation Road, Newport – previously used for the 'Dalek test chamber' scenes in *The Stolen Earth/Journey's End* (2008). Six days' work at Upper Boat Studios, covering UNIT Mobile HQ and bus interior scenes, were interspersed throughout the UK location schedule before the production flew to the Margham Desert in Dubai – where three days' recording over Tuesday 12th to Saturday 14th was disrupted by sandstorms.

▸ *Planet of the Dead* ranked 191st (out of 241) in **Doctor Who Magazine**'s 'First 50 Years' poll of 2014.



Above: Weather conditions in Dubai proved challenging.

Left: Director James Strong.

Below left: Gareth Roberts' 1993 book *The Highest Science*.

→ on to me, sweetheart! Hold on!" Young Barclay (Daniel Kaluuya) calls out to the front: "Oy! Driver! What you doing, man?!" As the interior is flooded with bright white light, middle-aged shopper Angela (Victoria Alcock) is directed to cover her eyes, screaming: "Turn it off!" After Nathan (David Ames) comes "half-falling" down from the top deck, the Doctor staggers forward to the front – as scripted, calling, "Hold on – Driver! Stop the bus!!!" And so: the "terrified" driver slammed on the brakes, resulting in a "MASSIVE JOLT!!"

07m 02s Sergeant Dennison (Glenn Doherty) reports that units are in position at the north side of the tunnel – armed officers, ready to ambush an unarmed fugitive who's not even driving her getaway vehicle. Wouldn't it have been simpler, less legally iffy, and far less likely to risk harm to the 200's innocent passengers, if Dennison had simply boarded the bus at its next scheduled stop, and arrested Christina there? It's not as if her every move isn't being watched on CCTV...

The 200 has failed to emerge at the north end of the tunnel... because it's run to a stop amid the sand dunes of an alien world!

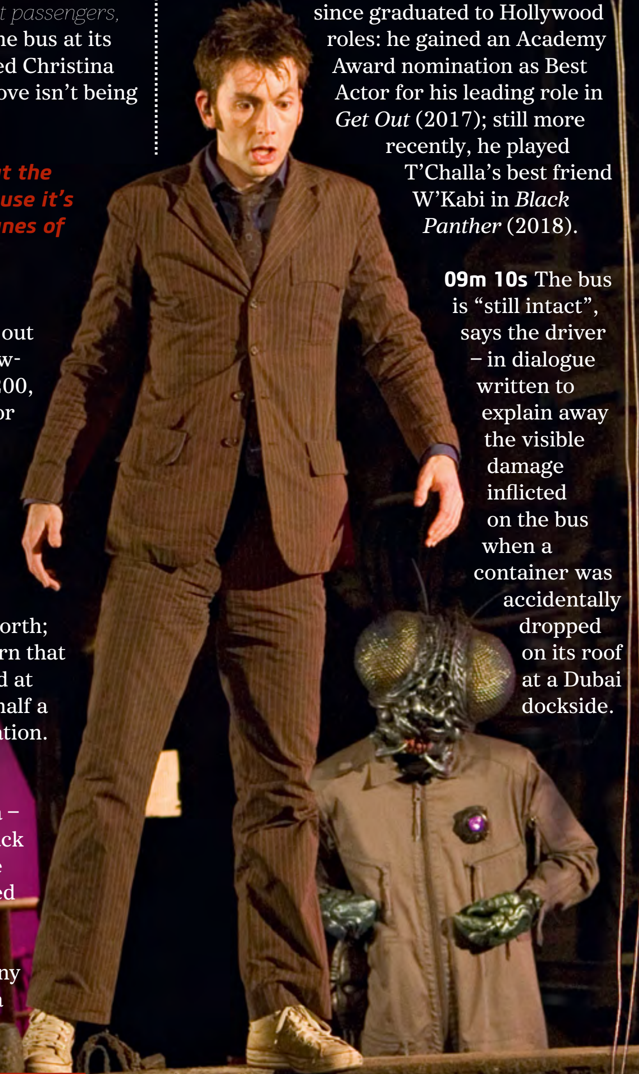
08m 04s Stepping out of the now-trashed 200, the Doctor says that the end of the line is now "a little bit further than Brixton" – suggesting that the bus had been travelling north to south, from Victoria. But for one thing, the bus had entered the south entrance of the Gladwell road tunnel, heading north; for another, we'll eventually learn that the Doctor's TARDIS was parked at Buckingham Palace... just over half a mile's walk north of Victoria Station. All the evidence suggests, then, that the 200 had been travelling south to north, *towards* Victoria – ie, back towards the TARDIS; back the way the Doctor came. Those rhondium particles must have led him a merry dance...

08m 18s The Doctor and company are being watched from afar, via a TV screen. Throughout the script, the two alien watchers' "angry chirrups" were written out quite literally. Here, for example: <Chirrup chirrup> began Praygat. <Chirp chirrup chirrup?> queried Sorvin. <Chirp chap! Chirrup!!> replied Praygat.

08m 55s There are three suns in the sky: the bus' shadow matches the highest of these, light from which must surely swamp the lesser light cast by its smaller or more distant sister just below; and clearly, the sun just above the horizon line is either rising or setting. All of which explains why we never see anyone with three shadows. So is this a planet without night?

It's like "when all them planets were up in the sky," exclaims Barclay – recalling the events of *The Stolen Earth/Journey's End* (2008), when (as Nathan points out) the whole planet was transported across space.

Daniel Kaluuya, playing Barclay, has since graduated to Hollywood roles: he gained an Academy Award nomination as Best Actor for his leading role in *Get Out* (2017); still more recently, he played T'Challa's best friend W'Kabi in *Black Panther* (2018).



09m 10s The bus is "still intact", says the driver – in dialogue written to explain away the visible damage inflicted on the bus when a container was accidentally dropped on its roof at a Dubai dockside.

09m 40s The Doctor sonics his usual tortoise shell-framed glasses, shading their lenses and blackening their frame. By the time of *The Witch's Familiar* (2015), the Twelfth Doctor (Peter Capaldi) has graduated to a pair of full-on sonic sunglasses – so were the Tenth's 'sonicked shades' the prototype?

10m 19s Barclay demands to know if the Doctor's particle-detecting device caused the flight of the 200. "Oh, humans on buses, always blaming me," complains the Doctor – a reference back to *Midnight* (2008), when his fellow tourists on the *Crusader 50* began to wonder if he'd been responsible for the uncanny events unfolding aboard: "You called us 'humans', like you're not one of us..."

11m 17s The Doctor has thrown sand to show the outline of the "door in space" that the bus passed through. Impatient, the bus driver has rushed into it... and arrived back on Earth a smouldering skeleton, in a shot that was initially vetoed by the BBC's Editorial Policy department.

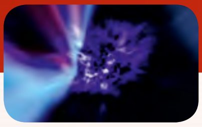
11m 46s The metal-framed bus protected the passengers in its passage through the wormhole... rather like a Faraday cage, concludes Christina (named, of course, after electrical sciences pioneer Michael Faraday, 1791-1867). The subsequent Christina/Doctor exchange – in which Christina points out that a Faraday cage needs to be closed, and the Doctor speculates that the wormhole's "slightly different dynamics" mean that despite the bus being ripped open, he thinks there's "enough metal to make it work" – was arguably the most desperate of Russell T Davies' emergency post-shipping accident script revisions.

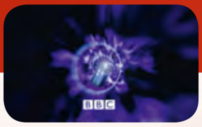
12m 52s Self-appointed team leader Christina convenes a meeting of the passengers. As recorded, the seventh point on Christina's agenda – "Assessment and application of knowledge" – was actually "point eight". The original seventh item was

Above right: The Doctor and a Tritovore look on as Lady Christina takes a dive.

Top right: Barclay (Daniel Kaluuya) and Nathan (David Ames) have travelled further than they intended.

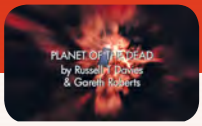
Opposite page top left: Lady Christina takes charge.





DAVID
TENNANT

MICHELLE
RYAN



niftily edited out: "Point seven, rations," began Christina – turning her attention to Angela, with her jute shopper. "Angela Whittaker, how much food have you got there?" she asked. "Just the weekly shop," replied Angela. "Then you're in charge of rations. Any water?" continued Christina. "Just orange juice and milk," said Angela. "Guard them with your life," ordered Christina. "I will do!" promised Angela, earning Christina's approval: "Good girl. Now – point eight..." The cut dialogue was included as a deleted scene in the *Complete Specials* Blu-ray/DVD release.

Angela might have been an Eileen. For a time, Davies considered abandoning his Catwoman-like thief ("A character who's never actually existed in the real world, ever"), instead making the Doctor's proxy companion "plain Eileen", the "most ordinary housewife in the world" – played by "someone like Kathy Burke". (In the event, Christina endured after none of the possible 'Eileen' actors available at the time excited the production team enough.)

13m 43s Moments later, after the Doctor says that their passing through the wormhole was just an accident, Carmen cuts over, insisting: "No, it wasn't." As scripted, Christina came in with, "Point nine, don't interrupt." But the Doctor said he didn't mind: "Carmen, what is it, what d'you mean...?" Whereupon Carmen continued with her on-screen speech, directed to be delivered in a "hushed and creepy" fashion.

14m 22s Weekly £10 lottery winner Carmen has demonstrated "low-level psychic ability, exacerbated by an alien sun". But as we've seen, there are *three* suns outside!

Death is coming; riding on the wind, predicts Carmen. The Doctor promises to get all the passengers back to Earth... where UNIT is arriving, in force, at the road tunnel.

17m 48s The UNIT officer in charge is Captain Erisa Magambo (Noma Dumezweni) – whose parallel world counterpart had sent Donna Noble (Catherine Tate) back into her personal timeline to reset history on its proper course in *Turn Left* (2008).

20m 09s Christina is properly the Lady Christina de Souza – suggesting southern European heritage, since 'de Souza' is a variant of the common Portuguese language surname 'Sousa'. *Doctor Who* fans will, of course, recognise actor Edward de Souza (1932-), aka Space Security Agent Marc Cory from *Mission to the Unknown* (1965), as another scion of the same clan.

20m 39s Christina responds en Français to the Doctor's habitual «Allons-y» – "Let's go" – saying, «Oui, mais pas si nous allonsvers un cauchemar.» Literally: "Yes, but not if we go into a nightmare." But why should she think that? So far as she's concerned, all she's doing is following him to the top of a sand dune, for no clearly expressed reason!

20m 49s Looking out from the crest of a sand dune, the Doctor and Christina see what look like storm clouds, hundreds of miles away – "But getting closer," observes the Doctor. At which point, a tiny fly is crawling down his tie... on a planet that's been entirely stripped of its wildlife, as we'll soon discover. Some mistake, surely? Maybe not: we'll *also* soon discover that the chirping creatures watching on remotely are humanoid flies named Tritovores. So what if the 'fly' is their camera? Or a baby Tritovore equipped with a miniature camera, even?

21m 58s Having sonicked Barclay's mobile so he might call UNIT on Earth – a refinement of the "jiggery-pokery" the Ninth Doctor (Christopher Eccleston) performed on Rose's phone in *The End of the World* (2005) – the Doctor has got through to the Captain. 'Magambo in awe!' commanded stage directions. "Gulp. She takes the mobile." Magambo lies when the Doctor asks if she saluted him; in *The Sontaran Stratagem*/*The Poison Sky* (2008), he'd repeatedly ordered UNIT personnel *not* to salute him.

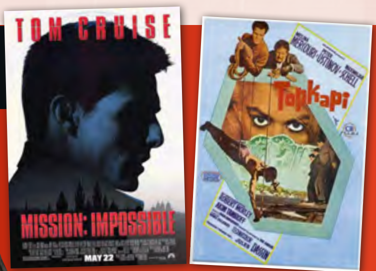
22m 33s UNIT's on-site scientific advisor is Dr Malcolm Taylor (Lee Evans) – who, as scripted, we first saw "at his desk, wiring stuff up. Singing pom-pom-pom." The Third and Fourth Doctors served as scientific advisors to UNIT – but unlike Malcolm, neither wore a white coat emblazoned with a UNIT crest, or an identity card. So is this required uniform for UNIT scientific advisors now?

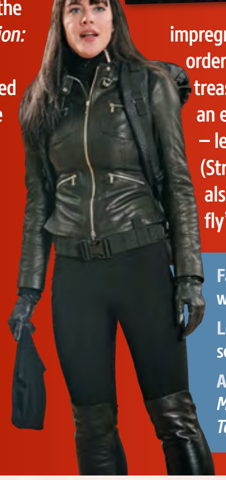
23m 25s Malcolm claims to have "read all the files" on the Doctor – prompting the Doctor to ask, "What was your favourite, the giant robot?" True, an accidental infusion of energy caused experimental prototype robot K1 (Michael Kilgarriff) to grow to giant size in the final episode of *Robot* (1974-75), but it was never actually referred to as "the giant robot" – except in the title of Terrance Dicks' Target Books novelisation, *Doctor Who and the Giant Robot* (1975).

23m 37s The Doctor goes to the driver's cab to speak more privately to Malcolm, asking him to analyse the wormhole. This was another revision made in the wake of the shipping accident; originally, the Doctor ran upstairs to talk to Malcolm off speakerphone – unaware that Christina was "at the bottom of the stairs, listening". →

MISSIONS IMPOSSIBLE

Daredevil thief Christina carries a special winch to assist her manoeuvres at the International Gallery – later described in stage directions as "a super-compact-techno-winch, sleek and black, Mission Impossible-style". The reference is revealing, because her two big stunts seemingly owe more than a little to a much-parodied scene from big-screen TV revival movie *Mission: Impossible* (1996) – in which Ethan Hunt (Tom Cruise) uses two super-thin cables suspended from his belt to drop from the roof of a high-security computer room, without tripping sensors in the floor. But that *Mission: Impossible* scene itself seemingly owed much to a sequence in the heist thriller *Topkapi* (1964). There, acrobatic 'human fly' Guilio (Gilles Ségal) employed a not-dissimilar winch to descend from a high point above a room in Istanbul's supposedly impregnable Topkapi Palace in order to swipe an ancient royal treasure – not a golden cup, but an emerald-encrusted dagger – leaving a replica in its place. (Strangely, *Planet of the Dead* also features a sort-of 'human fly' – two of them, in fact.)





Far left: The episode begins with a daring robbery.

Left: Christina escapes the scene of the crime.

Above: One-sheet posters for *Mission: Impossible* (1996) and *Topkapi* (1964).

→ **24m 06s** Malcolm uses a unique unit of measurement to record the energy signature of the wormhole – the Malcolm (or rather, 'malcolm'?). Pioneering mechanical engineer James Watt (1732-1819) didn't name the electrical watt after himself, as Malcolm implies; in fact, the watt wasn't formally adopted until 1908, after a proposal made by Charles William Siemens in 1882. It's odd, though, that the Doctor doesn't correct him: in *The Space Museum* (1965), the First Doctor (William Hartnell) claimed to have been present when Watt was inspired to invent the steam engine.

100 malcolms = 1 bernard, apparently, explicitly named after Quatermass. But does this refer to the fictional Professor Quatermass, introduced in the BBC sci-fi serial *The Quatermass Experiment* (1953) – whose adventures the younger Malcolm might plausibly have watched on TV and/or film? Or to a real-life Quatermass, perhaps the same 'Bernard' mentioned by Professor Rachel Jensen (Pamela Salem), another van-dwelling military scientific adviser, in *Remembrance of the Daleks* (1988)? We're never told...

In the desert, the Doctor and Christina are confronted by a fly-headed alien being... who forces them on, into a crashed spaceship.

26m 42s Freezing February weather on location at the disused Mir Steel plant caused the actors' breath to visibly condense – and since the spaceship was supposedly sat in a sunburned desert, Russell T Davies hastily devised the Doctor's lines about how its 'photafine' steel hull turns cold when it's hot.

27m 15s Subordinate Sorvin (Paul Kasey) has brought his captives before Praygat (Ruari Mears) – the superior Tritovore being indicated by "fussier insignia" on his boiler suit, according to stage directions. At an earlier point, Davies had asked Gareth Roberts to incorporate the tortoise-like Chelonians, introduced in Roberts' *New Adventures* novel *The Highest Science* (1993), into a "space war" scenario... but as the story developed, and it was decided to record in a desert location, Davies realised that "we can't ask an actor to wear a tortoise suit in the bloody desert – we'll kill him". So he came up with "Friendly Outer-Space Flies" as an alternative...

29m 12s Having proved his peaceful credentials to the Tritovores, the Doctor now learns that they're on the planet San Helios – in the Scorpion Nebula, on "the other side of the universe". Not the *constellation* Scorpius, then – which lies elsewhere in Earth's galaxy, the Milky Way.

29m 30s The Tritovores came to trade with the 100 billion inhabitants of San Helios, seeking payment in the "waste matter" they feed on. Not unlike the Mantasphids, whom the Tenth Doctor encountered not long before, during the course of the animated adventure *The Infinite Quest* (2007) – although the Mantasphids forcibly invaded planets for dung.

San Helios was stripped bare by the 'storm' – shown to be a swarm of metal-boned 'stingrays' whose flight formation rips wormholes into existence, enabling them to move to other planets. Next in line: Earth!

35m 18s The opening part of this scene was cut in post-production. It began with the Doctor explaining to the Tritovores what he needed, now he knew that Angela had accidentally drained the bus' tank: "Diesel, the bus, the 200, it uses diesel – it's oil, it's petrol, it's a mineral, from rocks, have you got any sort of engine fuel I could have a look at?" He was met with a barrage of chirps from Praygat and Sorvin, which he translated to Christina: "It's no good, they use dry-filaments, not a drop of petrol!"

35m 58s At the bottom of the spaceship's gravity well lies a (displaced) crystal nucleus that the Doctor could use to help power the bus. "But it must be half a mile down," he observed in Draft 5.

In the Doctor's absence, Christina uses her burgling gear to descend the well...

38m 24s The Doctor and Christina keep in touch via Tritovore devices – and it's remarkable that the earless Tritovores possess "internal comms" that fit human lugs perfectly.

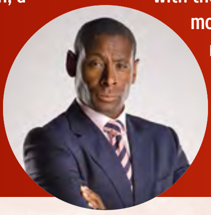
The Doctor says that he once had a friend who called him "spaceman"; that friend being Donna, of course. He goes on to detail a few of the space/time locations he's visited, including World War I (a displaced portion of which he visited in *The War Games*, 1969) plus the creation of the universe (in *Castrovalva*, 1982) and its end (in *Utopia*, 2007). "The war between China and Japan," might refer to the Sino-Japanese Wars of either 1894-95 or 1937-45 (or a future conflict). From Christina's backpack, the Doctor produces the golden goblet she stole from the International Gallery – the cup he last saw at the court of the newly anointed Anglo-Saxon King Æthelstan (c 894-939) in 924 AD, when it was given as a coronation gift by the Welsh king Hywel Dda (c 880-950). She's a thief!

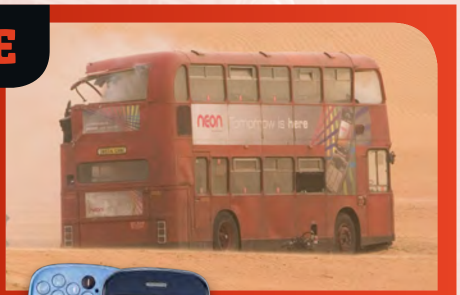
40m 21s The Doctor's explanation about how the crash-causing stingray that Christina discovers at the bottom of the well was dormant in the cold was added at the same time as the "photafine hull" dialogue (see above).

42m 00s Christina has retrieved the crystal nucleus... but as all prepare to exit the ship, the Tritovores fall prey to another stingray – Praygat first, then Sorvin, according to the script. Alas, poor Tritovores. In an 'exclusive' published on 30 January 2009, *Daily Mirror* 'Head of Showbiz' Tom Bryant had claimed that *Doctor Who*'s "bosses" wanted the Tritovore (sic) to "become as iconic as the Daleks and the Cybermen"; and that Davies was "hoping to use the creatures in three other special shows". They didn't, and he wasn't. Alas.

TOMORROW IS HERE

"Unbeatable global call tariffs" and "Tomorrow is here" read the hoardings on either side of the 200 – promoting Neon, a mobile telecoms service offered by the Naismith company, named after its billionaire founder Joshua Naismith (David Harewood), whom the Tenth Doctor will go on to encounter in *The End of Time* (2009-10). Naismith's Neon is not to be confused with the LG NeON® mobile phone range, announced between production and broadcast of the episode.





Above: The Neon advert.

Far left: Joshua Naismith (David Harewood) in *The End of Time* (2009-10).

Left: An LG NeON phone.

BBC
DAVID TENNANT
MICHELLE RYAN
DOCTOR WHO
PLANET OF THE DEAD
by Russell T Davies
& Gareth Roberts

43m 28s Back at the bus, the Doctor has attached the crystal's clamps to its wheels... then asks Christina if there's a hammer in her bag. He should know; he rifled through it at **38m 47s**.

44m 29s The nucleus isn't compatible with the bus' mechanics, explains the Doctor (meaning he'll have to hammer the cup into scrap). "Bus, spaceship; spaceship, bus," he continues... channelling the ghost of comic magician Tommy Cooper doing his famous "Glass, bottle; bottle, glass" routine?

46m 08s Meanwhile, Captain Magambo urges Malcolm to close the wormhole before the Doctor brings the 200 through... at gunpoint. The deleted final portion of this scene can also be found on the *Complete Specials* release. "You don't even know what button to press," said the terrified Malcolm. "Transmit, F8," replied Magambo – whereupon Malcolm scooped up the keyboard behind his back, telling her: "To get to that button. You'll have to shoot me."

"You be careful. Because your song is ending, sir." CARMEN

46m 33s The "anti-gravity clamps" cause the 200 to rise into the air, but its registration number has suddenly become RUA 461W... when a few moments before, it had been W974 GHM – just as DI McMillan had spelled out in London, all that time ago.

The Seventh Doctor saw a flying bus, fitted with parts from a space cruiser, in *Delta and the Bannermen* (1987). Is that what gave him the idea?

"Do you think this thing will survive the journey back?" asks Christina. "Only one way to find out," replies the Doctor. Again, these lines were inserted after that portside accident. Originally, he simply called out: "Here we go!"

48m 22s The bus emerges from the Earth side of the wormhole, which can now be closed – ending Magambo and Malcolm's stand-off. Stage directions ran: "She lowers the gun. The relief!" Indeed: *The Fact of Fiction* calculates that they stood there unmoving for more than two minutes.

50m 00s Having closed the wormhole, Malcolm goes to watch as Magambo's troops shoot down the three stingrays that have followed through – but which idiot squaddie placed the transparent 'U.N.I.T.' crest on the inside of the window of the Mobile HQ door, so it reads reversed from without?

53m 08s The Doctor proposes that Magambo recruits Nathan and Barclay, affording them both the opportunity to be killed in action – perhaps during the Zygon insurgency six years later, when UNIT will be "neutralised in the UK" (as reported in *The Zygon Invasion*, 2015).

54m 59s McMillan arrests Christina – but if he's waited such a long time to say it, as he claims, he should know better than to skimp on the formal wording of her caution. "You do not have to say anything, etcetera, etcetera," won't cut it, because if he doesn't tell her that "it may harm your defence if you do not mention when questioned something which you later rely on in court" (etc) – legally speaking, nothing Christina says can be given in evidence!

55m 40s As Christina is taken away, Carmen tells the Doctor to be careful, because his "song is ending" – echoing what Ood Sigma (voiced by Silas Carson) told him in *Planet of the Ood* (2008): "I think your song must end soon..." In *The End of Time*, the Doctor will learn exactly what the 'It' is that's "returning through the dark" – ie, Gallifrey – and the identity of the person who will "knock four times". Carmen is a genuine clairvoyant then, but that isn't so unusual: in *Image of the Fendahl* (1977), the Fourth Doctor (Tom Baker) described how "telepathy and precognition are normal in anyone whose childhood was spent near a time fissure" – such as Fetchborough denizen Martha Tyler (Daphne Heard). The same was true of 19th-century servant girl Gwyneth (Eve Myles) in *The Unquiet Dead* (2005), whose second sight the Ninth Doctor also ascribed to her having grown up "on top" of a time rift – in Cardiff, on this occasion. So does Carmen's clairvoyance imply the existence of an as-yet-unidentified time-space breach close to her childhood home?

FURTHER INFO

DVD/BLU-RAY
The Complete Specials
COMPANY
BBC Worldwide
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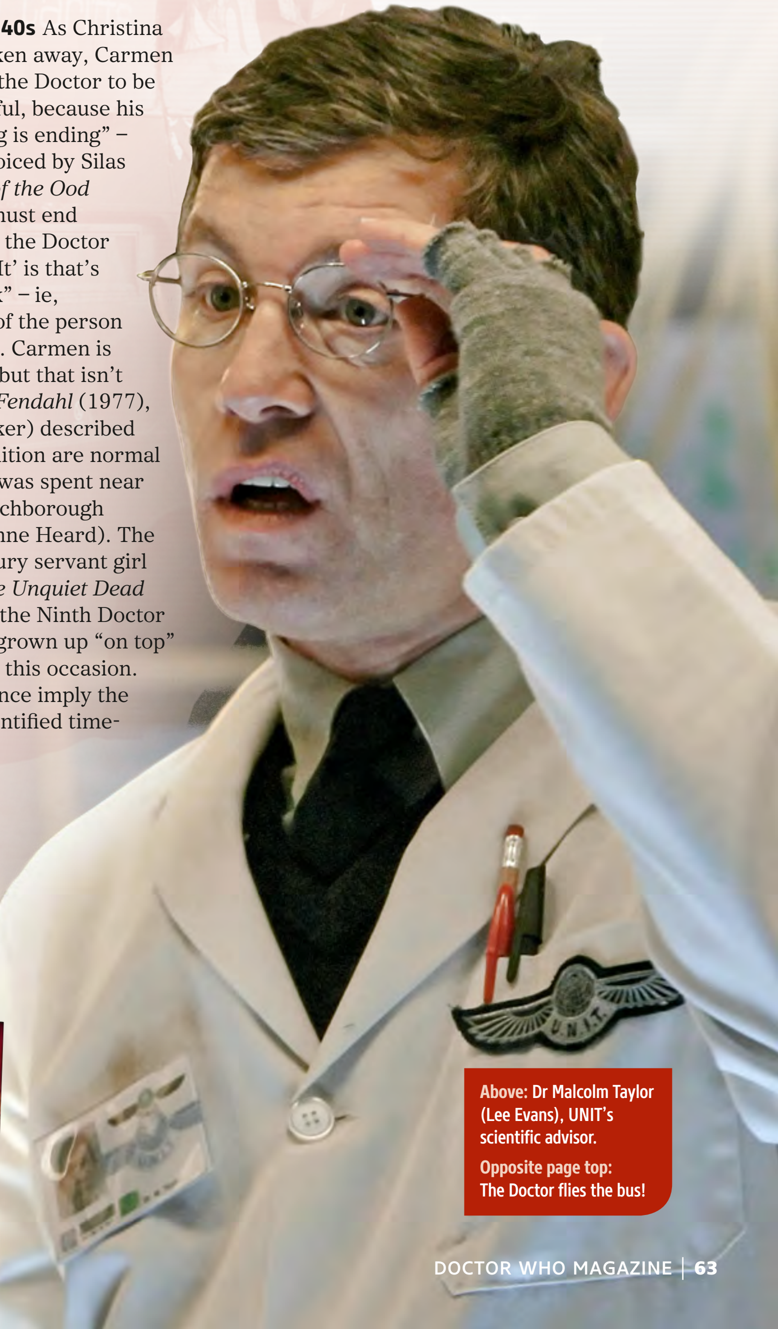
DOCTOR WHO
THE COMPLETE SPECIALS

The Doctor sonics Christina's handcuffs and she flies the 200 away. They could've been so good together...

57m 47s So, what happened next? Captain Erisa Magambo called in the Tenth Doctor to help her investigate moving trees in Greenwich Park in *Don't Step on the Grass*, a four-part comic mini-series published by IDW in 2010. Dr Malcolm Taylor is presumed to be the 'Malcolm' whom Kate Stewart (Jemma Redgrave) charged with fitting new batteries in the Tower of London ravens in *The Day of the Doctor* (2013). And Lady Christina de Souza ran into the same Doctor again, this time in Africa, in the recent Big Finish *Tenth Doctor Chronicles* audio release (narrated by Jacob Dudman). Later this year, Michelle Ryan returns to the role in four *Lady Christina* audio adventures... **DWM**



Above: Dr Malcolm Taylor (Lee Evans), UNIT's scientific advisor.

Opposite page top: The Doctor flies the bus!

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

A new life awaits you in a golden land of opportunity and adventure…

Review by **CHRIS BENTLEY**
Illustration by **JAMIE LENMAN**

KIERAN HODGSON • ANNA HOPE • YASMIN BANNERMAN • ADJOA ANDOH
DOCTOR WHO
TALES FROM
NEW EARTH

"Once, there was a world called New Earth. And some of the people who lived there were humans, some were aliens, and others were cats."

Over five billion years in the future and 50,000 light years from Earth, a revivalist movement of humans has settled on a planet orbiting a star in Galaxy M87. The humans share their new home with a startling array of highly evolved flora and fauna – catkind, tree people, bird people and even camel people – who all enjoy the benefits of a new golden age of prosperity. But something else is insinuating itself into New Earth society… a disembodied alien intelligence that promises unlimited energy and enlightenment. Suspicious of the activities of Lux Incorporated, catkind Senator Hame appoints Devon Pryce, a former apprentice elevator engineer, to investigate – and what he discovers threatens the existence of every life form on the planet.

We've been here before, of course, in the television episodes *New Earth* (2006) and *Gridlock* (2007); but the final resting place of the Face of Boe might seem an unlikely setting for a spin-off from *Doctor Who*. Fortunately, the ever-imaginative folk at Big Finish thought otherwise and *Tales from New Earth* proves to be one of the most wildly entertaining additions to their range, chock full of surprising characters and visionary world-building that makes planet Mongo look like a wet weekend in Wigan.

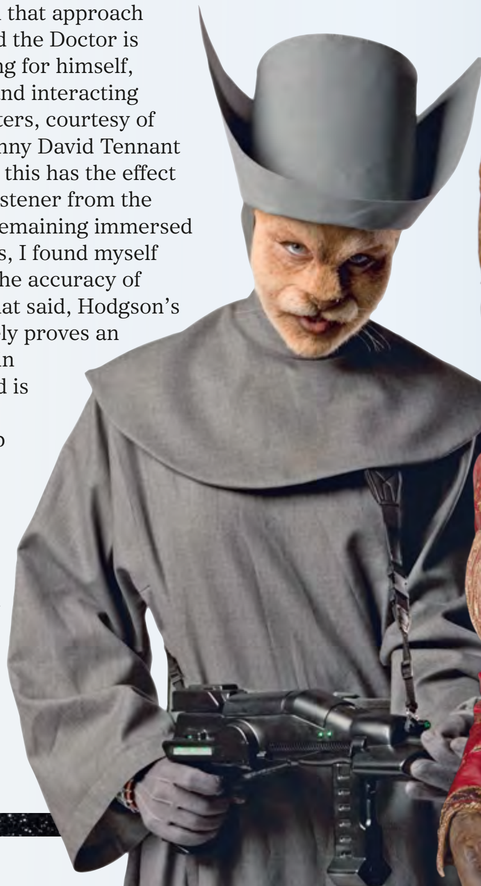
Set 20-odd years after the events of *Gridlock*, the only returning character from the television episodes is the former Novice Hame of the Sisters of Plenitude, now a senator in the Great Parliament that sits in Ascension House in New New York. Anna Hope reprises her television role and is joined by actor and comedian Kieran Hodgson as Devon Pryce, a personable second-generation New Human who becomes our guide and storyteller.

Apparently named after a country on old Earth that was all made of cream (even the streets and houses), Devon is an apprentice elevator engineer when we meet him in *Escape from New New York*, the opening tale written by fantasy novelist Roy Gill. Devon's treekind boyfriend Thorn (Matthew Jacobs-Morgan) aspires to an apartment in the Upper Undercity but Devon dreams of a life beyond the vertical confines of New New York, yearning for the crystal deserts of the Glass Monks, the telegraph trees of the Wire Owls, and the Winter Gods' labyrinth.

Reviewed this issue

- ***Tales from New Earth***
  (featuring the Tenth Doctor)
  RRP £23 (CD), £20 (download)
- ***Serpent in the Silver Mask***
  (featuring Fifth Doctor, Adric, Nyssa and Tegan)
  RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com



Right: Novice Hame (Anna Hope) and the Tenth Doctor (David Tennant) in 2007's *Gridlock*.

Below left: Hame returns as a senator in *Tales from New Earth*.

Below right: Yasmin Bannerman as Jabe in the 2005 episode *The End of the World*.
In *Tales from New Earth* Yasmin plays Sapling Vale, a cutting from Jabe.

When Thorn goes missing in the upper levels of the Elevator Lodge, Devon stumbles on a creepy conversion ceremony where native New New Yorkers are being transformed into Lumen, the servitor automatons of the Lux. He also meets Hame, who is investigating other mysterious disappearances; together, they learn of a conspiracy to convert the city's entire population into Lumen. The truthful acting of Hodgson and Jacobs-Morgan is key here, as their characters' beautifully portrayed relationship comes to a tragic conclusion.

With Devon established as a smart, determined and resourceful protagonist, it's somewhat disappointing to see him reduced to the role of companion when the Tenth Doctor takes centre stage in the next two stories. Roland Moore's *Death in the New Forest* finds Devon visiting Thorn's family in the New Forest Continental Plantation, home of the tree people. There he meets the Doctor, who is investigating why Termitons, eight-foot-tall termite people, are apparently slaughtering clerics connected to the Deciduan Code, the treekind religion.

The Doctor is working with Sapling Vale (Yasmin Bannerman), a cutting from Jabe of the Forest of Cheem (Bannerman's character in 2005 episode *The End of the World*). Together with Devon, they go in search of the Termitons' next target, an elderly tree named Xylem Maple Dorm – a delightful guest appearance by former *Play School* presenter Derek Griffiths. They soon discover another sinister Lux conspiracy, but there's a neat twist which turns the tables and ignites an exciting race against time in the final act.

Advance publicity suggested that the Tenth Doctor only appeared in these stories via reported speech in Devon's narration, but in truth that approach is soon abandoned and the Doctor is very evidently speaking for himself, exchanging dialogue and interacting with the other characters, courtesy of Hodgson's often uncanny David Tennant impression. However, this has the effect of disconnecting the listener from the narrative; instead of remaining immersed in the unfolding events, I found myself repeatedly assessing the accuracy of the impersonation. That said, Hodgson's Tenth Doctor ultimately proves an acceptable substitute in Tennant's absence and is rather less distracting by the time he pops up again in *The Skies of New Earth*.

Penned by Paul Morris, the third story introduces Devon to New Caelum and Nest City, mile-wide structures floating high above the ground. While looking into the Lux Corporation's promises of a fresh power source for New Caelum, Devon becomes involved with opponents of a plan to use cloud-mining technology to harness the energy of the planet's ice clouds. In what might be read as an allegory of the fracking controversy, the cloud-mining could irrevocably damage the floating tundra that's home to a thriving population of sky penguins and solar bears, but once again it's the Lux that poses a greater threat.

Novice Hame of the Sisters of Plenitude is now a senator in the Great Parliament that sits in New New York.

This outrageously enjoyable tale boasts *Green Wing*'s Julian Rhind-Tutt as the representative of the Cloudburst energy company and Nina Toussaint-White (Mels in 2011's *Let's Kill Hitler*) as an environmentalist bird person, but both are thoroughly upstaged by Toby Hadoke as a jet-propelled polar bear. Like the deranged spawn of Iorek Byrnison and the Cresta bear, Oscar McLeod is a solar bear revolutionary who zooms around the skies of New Earth with a rocket pack strapped to his back. In a blistering performance, Hadoke makes Oscar an instantly memorable and irresistibly endearing character.

Events come to a suitably epic conclusion in Matt Fitton's *The Cats of New Cairo*, with Hame and Devon travelling to the titular catkind settlement for a meeting with the Most Exalted High Persian (James Dreyfus), figurehead of the Order of Fortitude. Hame is disturbed to learn that the High Persian has already negotiated an arrangement with the Lux that will be ratified during a forthcoming stellar conjunction, but before she and Devon can expose these plans to the senate, their shuttle is attacked and crash-lands in the desert. The tense finale places all life on New Earth in jeopardy but thankfully leaves the door open for further tales. Such a deliciously exhilarating concoction fully deserves to become an ongoing series – although preferably without the David Tennant impressions next time.

In a similar vein, the Fifth Doctor adventure *Serpent in the Silver Mask* is a charmingly silly romp that takes the form of a country house whodunnit, albeit one in which the country house is actually a space station on the outer edges of the Kuiper Belt. For the last in the latest trilogy of audios set in the era of *Doctor Who*'s 1982 series, Peter Davison's Doctor brings Tegan (Janet Fielding), Nyssa (Sarah Sutton) and Adric (Matthew Waterhouse) to Argentia station in search of the diothenene crystals he needs to make a new sonic screwdriver, replacing the one he lost during the events of *The Visitation* (1982).

The travellers' arrival coincides with the funeral →

→ of mining magnate Carlo Mazzini in the station's Temple of Optimism. There, the Doctor and his companions are introduced to the relatives of the deceased, all 'demi-clones' born from cloned material and identical in appearance except for what the Doctor describes as "a few genetic twists here and there for variety". Guest star Samuel West delivers a tour-de-force performance as all six family members, from chrono-archaeologist Angelo (a spot-on impression of Tom Courtenay) and mining manager Francesco (evoking Fred Truman) to Italian cosmetologist Maria and her empty-headed twins Peter and Paul. "We gave Paul blue eyes to match the sofa," Maria tells Nyssa.

Naturally, the reading of the will is the catalyst for murder and before long the Mazzini family are dropping like flies at the hands of a mysterious figure in a silver mask. The station's Killoran chief of police, Superintendent Galgo (played by impressionist Phil Cornwell), is incapacitated by a venomous Naumek, prompting the Doctor and his companions to track down the culprit before he (or possibly she) gets away with the Mazzini moolah.

Right: Matthew Waterhouse as Adric, Peter Davison as the Fifth Doctor, Janet Fielding as Tegan and Sarah Sutton as Nyssa (seated) in a publicity shot for the 1982 series. All four star in *Serpent in the Silver Mask*.

Bottom: The First Doctor (William Hartnell) and Steven (Peter Purves) in *The Massacre of St Bartholomew's Eve* (1966). Purves narrates the First Doctor story on *The Second Doctor Who Audio Annual*.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON
MATTHEW WATERHOUSE,
SARAH SUTTON AND
JANET FIELDING IN
SERPENT IN THE SILVER MASK
BY DAVID LLEWELLYN
FULL CAST AUDIO DRAMA
BIG FINISH

> Although the emphasis is comedic, there are plenty of scares and even a romantic opportunity for Tegan.

David Llewellyn's sparkling script is an unashamed mash-up of the Ealing classic *Kind Hearts and Coronets* (1949) and Agatha Christie's 1939 novel *And Then There Were None*. Although the emphasis is comedic, there are plenty of scares and even a romantic opportunity for Tegan as she becomes involves with handsome schoolteacher Joe Mazzini (also played by West). The adventure will probably be best remembered for an entirely different romantic interlude however, namely smouldering Maria's attempt to seduce the Doctor in Part Two: "Such powerful thighs! Do you enjoy physical pursuits?"

The only downside is that the primary allure of a whodunnit is the opportunity for the audience to work out the identity of the murderer for themselves, and in this case the solution turns out to be such a bonkers cheat that no one could possibly deduce it from the evidence. In the accompanying cast and crew interviews, director Barnaby Edwards attributes the Doctor's methods to those of Sherlock Holmes, but here they owe more to *Scooby-Doo*, complete with talking dog, mystery gang and melodramatic unmasking of the villain (who would have got away with it if it weren't for those meddling kids).

Despite this (and perhaps because of it), the whole thing is tremendous fun and the producers are to be applauded for taking a risk. In less assured hands this could easily have ended up as an embarrassing farce. *Serpent in the Silver Mask* is, however, a triumph. **DWM**

Talking book

The Second Doctor Who Audio Annual

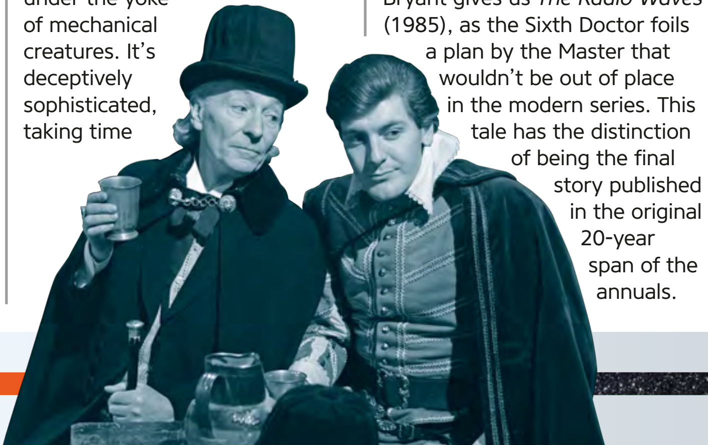
Read by Peter Purves, Anneke Wills, Geoffrey Beevers, Matthew Waterhouse, Nicola Bryant **RRP** £13.25 (CD)

Available from BBC Audio

We live in an era of plentiful original prose adventures; however, between 1965 and 1985 just about the only source of fresh literary exploits for the Doctor were the *Doctor Who* annuals. These story collections are fondly remembered, and, after the success of last year's *Doctor Who Audio Annual*, BBC Audio has come up with a second volume.

As before, it's six Doctors in six adventures read in comforting manner by Peter Purves, Anneke Wills, Geoffrey Beevers, Matthew Waterhouse and Nicola Bryant. Purves opens proceedings with a reading of the short essay *The Equations of Doctor Who* from the 1966 edition, before launching into the same year's *Peril in Mechanistria*. At 50 minutes, this is the longest story in the collection as the first Dr Who (sic) lands on an alien planet under the yoke of mechanical creatures. It's deceptively sophisticated, taking time to build a world and paying off with a climax that uses time travel in a surprising way.

The remaining stories each take up no more than 20 minutes, but all are engaging and evoke a feeling of nostalgia. Matthew Waterhouse gets a double helping with the Fourth Doctor tale *Double Trouble* (1976) and Fifth Doctor/Adric outing *Planet of Fear* (1982). These contrasting stories allow Matthew to show off a wide narrative range, while Nicola Bryant gives us *The Radio Waves* (1985), as the Sixth Doctor foils a plan by the Master that wouldn't be out of place in the modern series. This tale has the distinction of being the final story published in the original 20-year span of the annuals.



BBC THE SECOND
DOCTOR WHO
AUDIO ANNUAL
Read by PETER PURVES
ANNEKE WILLS · GEOFFREY BEEVERS
MATTHEW WATERHOUSE · NICOLA BRYANT
FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES.
By Arrangement With
BBC tv

Anneke Wills' and Geoffrey Beevers' readings of the Second and Third Doctor stories *The Sour Note* (1968) and *Scorched Earth* (1975) maintain the quality from earlier in the set, and everything is rounded off with music and sound effects from BBC Audio. With plenty of stories yet to be adapted, one hopes we'll be treated to further *Audio Annuals* in years to come. **MARK WRIGHT**

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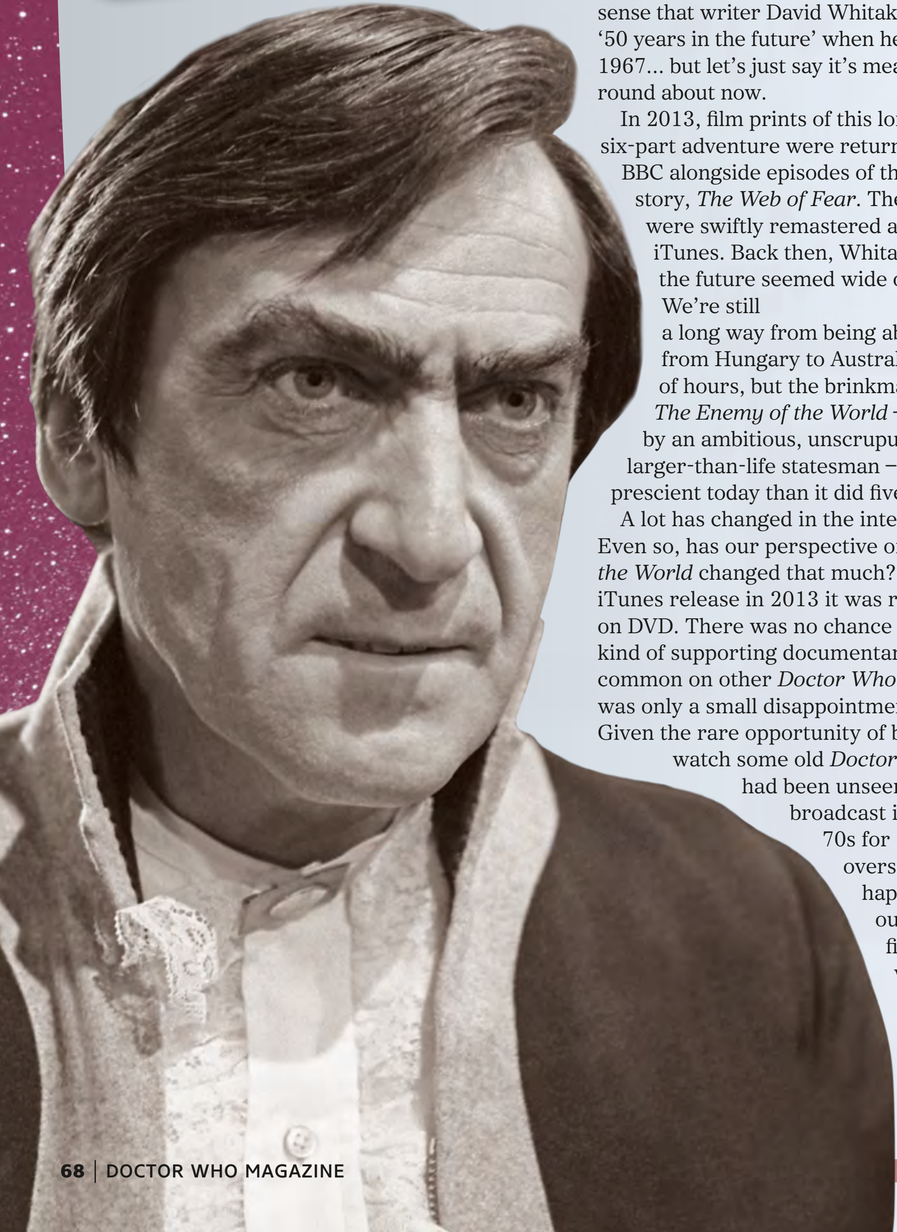
The Enemy of the World

BBC
DOCTOR WHO
THE ENEMY OF THE WORLD
SPECIAL EDITION
PG
DVD VIDEO

DVD

BBC Studios
RRP £12.99
WRITTEN BY David Whitaker
DIRECTED BY Barry Letts
STARRING Patrick Troughton (the Doctor), Frazer Hines (Jamie), Deborah Watling (Victoria)



Here we are in 2018, the year in which *The Enemy of the World*'s intrepid Astrid Ferrier will have to renew her helicopter licence. From on-screen evidence, we know this story occurs between 16 August 2017 and 31 December this year. It makes sense that writer David Whitaker was thinking '50 years in the future' when he wrote it in 1967… but let's just say it's meant to be set round about now.

In 2013, film prints of this long-lost six-part adventure were returned to the BBC alongside episodes of the following story, *The Web of Fear*. The episodes were swiftly remastered and released on iTunes. Back then, Whitaker's vision of the future seemed wide of the mark. We're still a long way from being able to shuttle from Hungary to Australia in a couple of hours, but the brinkmanship seen in *The Enemy of the World* – masterminded by an ambitious, unscrupulous and larger-than-life statesman – seems more prescient today than it did five years ago.

A lot has changed in the intervening period. Even so, has our perspective on *The Enemy of the World* changed that much? Following its iTunes release in 2013 it was rush-released on DVD. There was no chance to create the kind of supporting documentary material common on other *Doctor Who* titles, but this was only a small disappointment at the time. Given the rare opportunity of being able to watch some old *Doctor Who* that had been unseen since it was broadcast in the 1960s (or 70s for some people overseas), we were happy to immerse ourselves in the fiction without worrying too much about what went on behind the scenes. Fans swallowed those episodes whole, eager to broadcast their immediate reaction to this astonishing find. Contrary to received wisdom, many found themselves saying they preferred *Enemy* to *Web*. Now, with a host of new DVD extras offering us a fresh look at the fraught circumstances under which this serial was made, will we be less kind?

The doppelgänger aspect of this story is both its greatest strength and its greatest weakness. Patrick Troughton has a lot of fun playing not only the Doctor but also Salamander, the villainous would-be dictator. This central conceit is what this story is known for – Salamander is the most celebrated of the many Doctor doubles we've seen over the years. On closer inspection, however, it doesn't drive the plot in the way you'd expect. The Doctor's uncanny, and entirely coincidental, resemblance to Salamander isn't utilised to manoeuvre Jamie and Victoria into place – they inveigle their way into Salamander's confidence by pretending to save his life. A plan is laid out in Episode 1: for the Doctor to walk straight into Salamander's research station at Kanowa and bring out proof of wrongdoing. When it comes

Above: Astrid Ferrier (Mary Peach) and Giles Kent (Bill Kerr) prepare the Doctor (Patrick Troughton) for his impersonation of Salamander in Episode 4 of *The Enemy of the World* (1967-68).

Far left: Patrick Troughton plays both the Doctor and Ramón Salamander.

> The doppelgänger aspect of this story is both its greatest strength and its greatest weakness.

to fruition in Episode 5, they've already come clean to security chief Donald Bruce who, presumably, could have got them into the base himself.

In short, the limitations of recording episodic TV in the late 1960s made it impractical to stage this encounter with an 'evil twin'. Troughton had to hurriedly switch make-up and costume between takes, necessitating scripts that were written around the practicalities of shooting. The filming of the climactic sequence, where the Doctor and Salamander meet, went disastrously wrong – with only a scant few seconds of split-screen material being salvaged.

Overcoming this fundamental flaw, *The Enemy of the World* scores highly in two respects that make it deserving of any praise that's lavished on it.

Despite its darker moments, this story delivers the kind of imaginative and absurd escapism that is central to many of the best *Doctor Who* stories. And it's populated with a colourful array of extraordinary characters. It's as if Patrick Troughton's joyous interpretation of Salamander has prompted everyone else to push things that little bit further. As we move through this world we meet the twitchy politician Fedorin, earnest servant girl Fariah, the incredulous Donald Bruce, the bitchy henchman Benik and, of course, the dazzlingly intense double-agent Giles Kent. Then there's Colin and Mary – two youngsters who were part of a community held captive by Salamander. You can't deny that Adam Verney's portrayal of Colin is amusingly theatrical, but who wouldn't go a bit crazy if they were locked in a cellar and told the world had come to end?

In addition to striking the right tone, it's vital that *Doctor Who* is ambitious. The director, Barry Letts, was relatively inexperienced here, but that didn't stop him doing his best to make the kind of programme he wanted to make. *The Enemy of the World* set him on a path to writing and producing some of the most successful *Doctor Who* of the 1970s. It gave him experience of all the things that could go wrong with the scripts and the effects. And it gave him a unique insight into the pressures the production schedule put on the series' lead actor.

The Enemy of the World is both fun and a pivotal moment in the series' history, and it's certainly worth revisiting once in a while.

Special Features

Toby Hadoke is on a mission. On *Treasures Lost and Found*, the prolific *Doctor Who* interviewer sets out to discover a new fact about *The Enemy of the World*. Given that the primary motivation for this Special Edition was the opportunity to include bonus material, I'm not sure it was wise to start by saying we already know everything there is to be known.

At the heart of this documentary, however, is a superb interview with David Troughton, who talks at length about his father. And naturally Toby succeeds in his mission, finding a nugget of treasure at the end of his journey.

Obviously, you have to admire how the producers of these extras rise to the challenge of finding a new way to frame old material, especially since so many of the people involved in this story have passed away. Although it's slightly ironic when archive footage of Barry Letts cuts from a comment about getting on and telling the story rather than bothering with clever tricks, to footage of Toby peering quizzically at an iPhone.

One of the people we've lost since this story was returned is Deborah Watling, who played companion Victoria. On *Remembering Deborah Watling* family members and a broad selection of *Doctor Who* stars recall what a vibrant woman she was.

Recovering the Past, meanwhile, tells the story of how *The Enemy of the World* was found. It's probably what you'd expect: the man who tracked these episodes down – Phillip Morris – giving us a solid account of the recovery mission.

There's also a short piece about restoring the film prints, clips of Jon Pertwee from the 1991 VHS release *The Troughton Years*, a photo gallery with some rare behind-the-scenes pictures, and PDFs of the original scripts and *Radio Times* listings.

The extras are rounded off by some witty and informative production subtitles and a commentary that gathers together an impressive selection of people involved in the production.

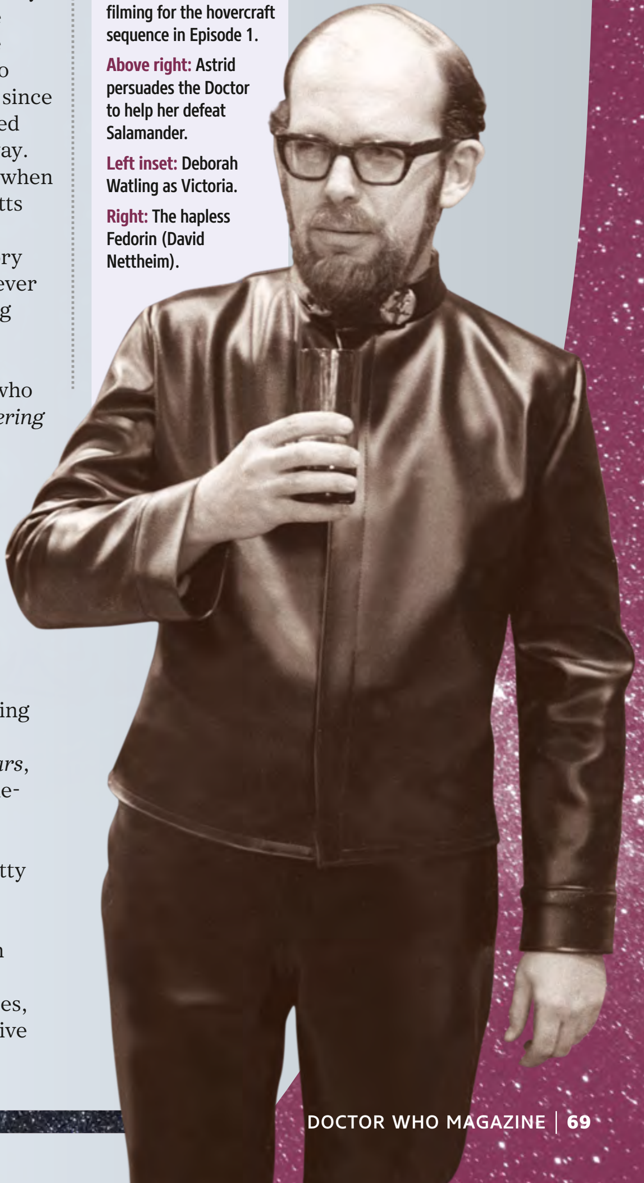
Questioned by moderator Simon Harries, Benik actor Milton Johns is quite dismissive of the idea that *The Enemy of the World* reflected any of the political tensions of the day. Perhaps it's odd to suggest that this chaotic production has a broader purpose than just being a bit of knockabout entertainment, but this lovingly curated Special Edition demonstrates that it's still adored nonetheless. **RICHARD ATKINSON**

Above left: Location filming for the hovercraft sequence in Episode 1.

Above right: Astrid persuades the Doctor to help her defeat Salamander.

Left inset: Deborah Watling as Victoria.

Right: The hapless Fedorin (David Nettheim).



Books

Target Books

Reviewed this issue

- ***Rose*** by Russell T Davies
- ***The Christmas Invasion*** by Jenny T Colgan
- ***The Day of the Doctor*** by Steven Moffat
- ***Twice Upon a Time*** by Paul Cornell

BBC Books RRP £6.99 each

For the first time in over 25 years years there are new titles in the Target Books range. But do these novelisations live up to the hype?

Plenty of people will tell you that the Target books were the principal way to relive old episodes of *Doctor Who* in the days before we had easy access to recordings. Well, yes, but they were also objects of joy in themselves: beautifully packaged, bite-sized novels that gave us the chance to explore our favourite TV series in an entirely different medium. At their best, they conjured up vivid worlds that couldn't be staged on a TV budget, presenting thoroughly realised characters who leapt off the page. Even the less-celebrated Target books – those that were rumoured to have been dashed off in the space of a weekend – offered clarity.

Flying in the face of how many fans like to collect their *Doctor Who*, the range was boldly inconsistent. Some books were brilliant, some disappointing. They often contradicted each other. In short, they were just like the TV series they were based on. Those who argue that there is no need for novelisations in an era of DVDs, Blu-rays and streaming are missing the point. These books were the pinnacle of *Doctor Who* merchandise.

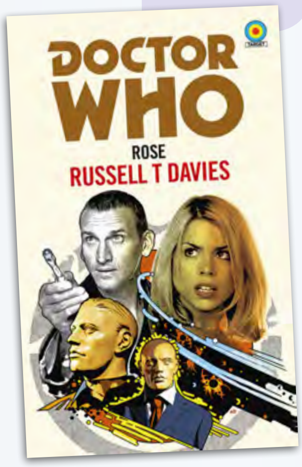
So it's brilliant that they're back. Since 2011, BBC Books has been issuing reprints of the old Targets. Every 20th-century *Doctor Who* story (with the exception of 1984's *Resurrection of the Daleks* and 1985's *Revelation of the Daleks*) has been adapted. Now, finally, they've taken the plunge and published four titles from the untapped wealth of stories broadcast over the last 13 years – picking a notable story from the eras of Eccleston, Tennant, Smith and Capaldi.

Russell T Davies kicks things off with his adaptation of *Rose*, the story that in 2005 rebooted *Doctor Who* for a new generation. Russell clearly has a strong understanding of what the Target Books range is all about. Before you start reading, stopping off at the contents pages, you'll see chapter titles such as *Descent into Terror*, *Enter the Doctor* and *The Battle of London,* which feel like they could have been written by prolific Target novelist Terrance Dicks. (Although it's Paul Cornell, in his adaptation of *Twice Upon a Time*, who can't resist the most commonly used chapter heading from back in the day – *Escape to Danger*.)

Opposite page: Rose Tyler (Billie Piper) and her boyfriend Mickey Smith (Noel Clarke) in *Rose* (2005).

Right: Autons on the rampage in *Rose*.

Bottom: David Tennant as the Doctor and Billie Piper as Rose in a publicity shot from *The Christmas Invasion* (2005).



Adapting his own script, Russell is the most inclined to embellish what we saw on screen. He starts by setting the scene for our heroine Rose's first encounter with both the deadly Autons and the Doctor, spinning an entire chapter out of the televised line "Wilson, I've got the lottery money!"

Also extended is the scene where Rose meets Doctor-expert Clive. Russell cheekily throws a couple of future Doctors into the mix of photos that Clive shows to her.

It's Rose's boyfriend Mickey, however, who gains the most from further investigation. While his TV manifestation obviously benefitted from the talents of actor Noel Clarke, he never really played the character quite how it's laid out here on the page. *Watching* him – working in a garage, itching to get down the pub to watch football with his mates – it was tempting to pigeonhole Mickey as some kind of blokey stereotype. Brought to book, the character is an orphan with a mass of all-too-real insecurities. It's a much better Mickey, one who is kind and doesn't need to be the hero. And his friends – who lend some LGBT representation into the story – add extra peril to the much-extended, totally thrilling Auton attack on the streets of London at the end of the book.

Russell takes the trouble to explain why the Nestene Consciousness and Autons differ from those seen in the 1970s. Adapting previous Auton stories, Terrance Dicks made up for what wasn't seen on screen, describing the Nestenes as part crab, part spider and part octopus. Russell, however, fashions this plastic-obsessed extraterrestrial as a more otherworldly and grislier proposition.

Alongside the horror there are plenty of laughs. Early on, Graham Norton's unscheduled contribution to the original BBC One broadcast is alluded to, and many chapters end on expertly crafted punch lines. As the Auton Mickey drives Rose off for a pizza, they realise they have no money. "How are we going to pay?" asks Rose. "Plastic," says Mickey. Let's hope Russell can be persuaded to write up some more of his stories in future, as this is a beautiful rendering of a landmark episode.

Adapting his own script, Russell is the most inclined to embellish what we saw on screen.

Which brings us to *The Christmas Invasion* – something of a smaller landmark perhaps. Sure, in 2005 it started the tradition of the *Doctor Who* Christmas Special. It is, no doubt, important to some younger fans who recall being introduced to a new Doctor for the first time. But David Tennant is hardly in it... A bold creative choice then, but it's something of a mystery why something that favoured the Tenth Doctor wasn't chosen – 2008's *The Stolen Earth*/*Journey's End* perhaps.

Nevertheless, Jenny T Colgan does a fine job. And if you've ever wanted to know what an unconscious Time Lord smells like, this is the book for you. While the Doctor is tucked up in bed, we're able to concentrate on Rose. Over the course of the book she's terrified, then hopeful and finally begins to fall headlong in love with the new Doctor.

Jenny also imagines up some tragically thwarted romance for space scientist Daniel Llewellyn, who is the principle point-of-view character for events that take place at UNIT command.

She chooses not to dwell quite so much on Prime Minister Harriet Jones, who makes an enemy of the Doctor by firing on the retreating alien invaders.

I felt sure that the Doctor's line that triggers her downfall – "Don't you →

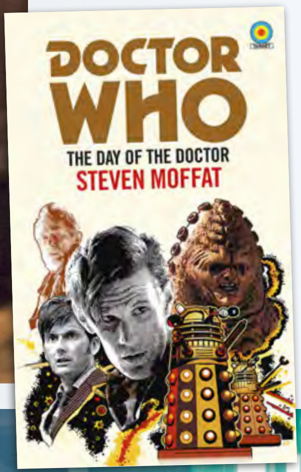
DOCTOR WHO
THE CHRISTMAS INVASION
JENNY T COLGAN

→ think she looks tired" – was based on an observation made in real life either about Margaret Thatcher or then-current PM Tony Blair. An internet search to confirm this, however, very much backs up the claim Jenny makes in her Afterword – that *Doctor Who* has popularised the phrase. Cleverly, Jenny chooses to give the scenario some contemporary relevance by introducing a subtle nod to current political issues.

Elsewhere, the links to our own reality aren't as deft. For example, the London skyscraper known as the Gherkin is described as "half-finished" – when in fact it would have been complete for three years. A minor quibble, but the real-life elements on original broadcast helped root the story – this recently completed London landmark was smashed to pieces on the arrival of the Sycorax spaceship. Such scenes possibly helped us imagine that the events depicted could happen the following Christmas (the action on screen being set a year in the future at that point).

A lost year does, inevitably, pale into insignificance when it comes to the novelisation of the 50th Anniversary Special, *The Day of the Doctor*. Steven Moffat – like Russell, tackling one of his own episodes – set himself the challenge of writing the same story from the perspective of a variety of different Doctors. It should come as no surprise that the way he does it is astonishingly clever. The book starts with Chapter 8 – covering the final minutes of the Eighth Doctor's life. It then moves onto Chapter 11, wherein the Eleventh Doctor is introduced, and later Chapter 10, when the Tenth arrives on the scene. Jumbled up to reflect the narrative as it appeared on TV, Chapters 1 to 7 follow the actions of the War Doctor, meaning that the chapters in sequence follow events as they happen to the Doctor over his various incarnations. Chapter 9 is, like Christopher Eccleston back in 2013, missing altogether.

Ahead of each chapter is a series of introductions from the book's narrator that read very much like the column Steven used to write for **Doctor Who Magazine**. This narrator, by the way, is at pains to explain



Far left: The Doctor (Paul McGann) prepares to regenerate in *The Night of the Doctor* (2013).

Above inset: The Moment (Billie Piper) takes the form of Rose in *The Day of the Doctor* (2013).

Below: Three Doctors (David Tennant, John Hurt and Matt Smith) and Clara Oswald (Jenna Coleman) in *The Day of the Doctor.*

> **Steven's approach is refreshingly original, but not without precedent in the Target range.**

where Chapter 9 has got to. He walks a fine line when it comes to breaking the literary equivalent of the fourth wall – this running commentary being the home for some audacious in-jokes, the best of which is halfway down page 23 (and best not spoiled).

The only slight issue with having the book's narrator challenge us to identify who is writing the succeeding chapters is that, for the most part, they are all the Doctor. And although the different Doctors have differing personalities, here they all have a tendency to err towards the kind of wisecracking dialogue Steven habitually writes. Perhaps this is a good excuse to re-read the book as, second time around, you'd be able to read it with the right voices in mind.

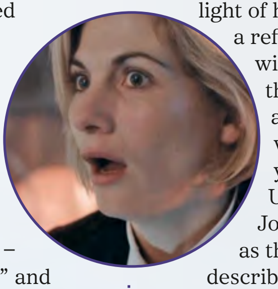
Another problem with the mystery author format is that rather than use the first and third person to identify which Doctor we're talking about, Steven introduces a convention where the Doctor switches between 'him' and 'me' based on whether he thinks he's acting as 'himself' or the identity he's created – that of 'the Doctor'. In practice, that's not quite as complicated as it sounds and, in addition to facilitating the concealment of certain twists and turns, it's also very much on topic. The whole issue of what the Doctor thinks about himself, in the light of one apocalyptic day, is very much at the heart of the book.

Steven's approach is refreshingly original, but this departure is not totally without precedent in the Target range. The First Doctor stories adapted by Donald Cotton had a similarly whimsical tone, and his novelisation of 1965's *The Romans* adopted a similar epistolary format. Likewise, some of the later Seventh Doctor adaptations of TV stories from the 1989 series – most notably Marc Platt's *Battlefield* (reprinted last year) and Ian Briggs' *The Curse of Fenric* – are more elaborate than your average Target book. So it's pleasing that this batch of four books exhibits some variety too.

In contrast to *The Day of the Doctor*, Paul Cornell's take on the 2017 Christmas Special, *Twice Upon a Time*, is possibly the most straightforward. Perhaps, because he's writing up the most recent story to be televised, it's easier to attach his prose to some very fresh memories of the action on TV.

Paul adopts a style that accurately mimics those early books. On page one of Chapter 1 he uses phrases like "his heavily lined face blazed with intelligence", "the mysterious traveller in space and time known as the Doctor" and "a terrifying encounter with the Cybermen" that, once again, evoke the sharp and economical prose of Terrance Dicks.

Steven's approach necessitated a never-ending array of nicknames – such as "Tennis Shoes", "Tight Suit" and "Captain Swagger" – whereas Paul mainly differentiates between the two Doctors of his story simply by calling David Bradley's character the First Doctor when he has to.



Peter Capaldi's Doctor, meanwhile, is served well by this choice of novelisation. In light of his impending demise, he's in a reflective mood. Paul provides us with some unexpected insight into the Twelfth Doctor, giving him a wife that he lived a long life with – presumably during the years he was living at St Luke's University. Paul also captures Jodie Whittaker's first moments as the Doctor beautifully – describing her in words that are, again, evocative of Target's 'house style'. ("A swish of blond hair, astonished eyes and a pleasing, goofy grin.") I hope it's not the last time we see an interpretation of these features on the printed page.

All four of these books add delightful and unexpected insights. At the same time, they remain laudably faithful to the TV episodes we know and love. Hopefully the next series of *Doctor Who* will recruit yet another generation of fans. Wouldn't it be great if some of these boys and girls didn't turn straight to Netflix in order to catch up, but instead experienced these tales as presented here?

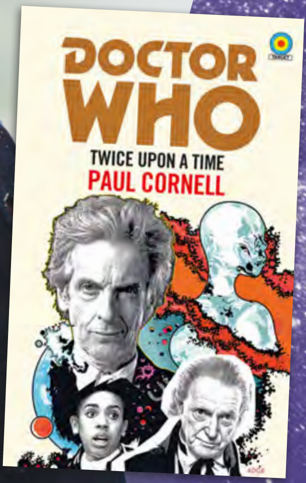
RICHARD ATKINSON

Above left: The Twelfth Doctor (Peter Capaldi) meets his first incarnation (David Bradley) in *Twice Upon a Time* (2017).

Above right: The Twelfth Doctor regenerates.

Above inset: The Thirteenth Doctor (Jodie Whittaker) makes her Target Books debut in *Twice Upon a Time*.

Right: The Twelfth Doctor prepares for the end in *Twice Upon a Time*.



DOCTOR WHO

TWICE UPON A TIME

PAUL CORNELL

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Silva Screen's long-awaited soundtrack for the 2015 series of *Doctor Who* is out now. *Doctor Who Series 9 – Original Television Soundtrack*, which is available to purchase as a four-disc CD set or download, includes musical cues from *The Magician's Apprentice*, *The Witch's Familiar*, *Under the Lake*, *Before the Flood*, *The Girl Who Died*, *The Woman Who Lived*, *The Zygon Invasion*, *The Zygon Inversion*, *Sleep No More*, *Face the Raven*, *Heaven Sent* and *Hell Bent*. The set also contains the music for the 2015 Christmas Special, *The Husbands of River Song*.

The scores are by Murray Gold, who composed all of *Doctor Who*'s incidental tracks from 2005 to 2017. The music is performed by the BBC National Orchestra of Wales, conducted by Ben Foster and James Shearman.

The *Doctor Who Series 9 – Original Television Soundtrack* is available from *silvascreen.com* priced £15.65. **DWM** has **FIVE** copies to give away to readers who can rearrange the letters in the yellow squares of the crossword to form a threat encountered by the Doctor in Series 9.

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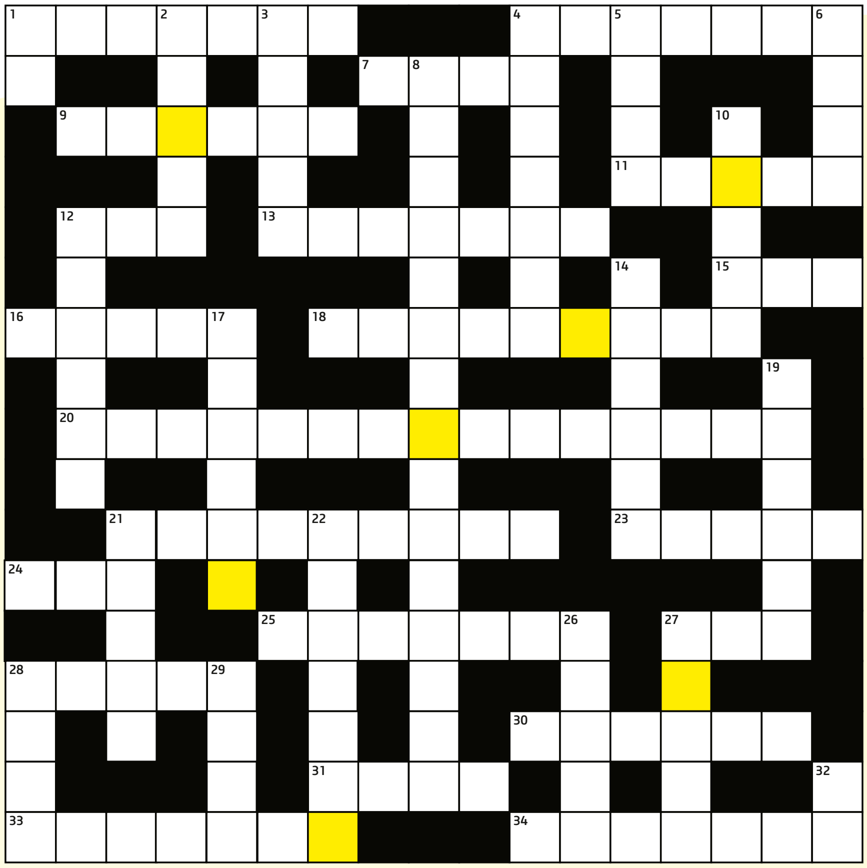


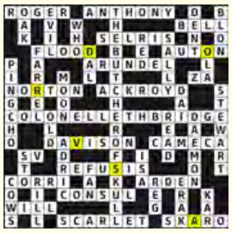
ACROSS

1 Mickey's friend in the novelisation of *Rose* (7)
4 Pretender to the throne of Tara (7)
7 An invader of time (4)
9 (and 21 Across) Target book cover artist (6,9)
11 (and 34 Across) Circumstances that resulted from the Great Vampire's rule (5,2,5)
12 Arthur Terrall surmised that the Doctor was a devotee of this writer (3)
13 The Doctor said the Macra used to be the "______ of this galaxy" in *Gridlock* (7)
15 Type of roast prepared by the Doctor for Peri (3)
16 Pamela ____ – played Toos and Rachel Jensen (5)
18 Home planet of the 'Vampires of Venice' (9)
20 The novelisation of *Doctor Who and the Silurians* (3,4,8)
21 See 9 Across
23 ____ 9 – Ace's explosives (5)
24 *The __ Devils* (3)
25 ______ of the Ood – liberation campaigners (7)
27 Story planned for the unmade Season 27 – *Earth __* (3)
28 Evil menace from Hakol – The ____ (5)
30 Major in 20 Across
31 The Doctor told Charles Dickens that the death of Little ___ cracked him up (4)
32 Mordred and Ancelyn for example (7)
34 See 11 Across

DOWN

1 Production code of *The Enemy of the World* (1,1)
2 Security officer on the *Hyperion III* (5)
3 Game the Doctor played with the Cybermen (5)
4 General who allied himself with Meglos (7)
5 Leela's changed colour (4)
6 Instrument that the Doctor pretended to play for Emperor Nero (4)
8 One of the 'Missing Episodes' books (3,8,4)
10 Character played by Sarah Greene (5)
12 The Krynoid and Vervoids for example (6)
14 An ally of 10 Down (6)
17 Surname of actor who played one of the Doctor's companions (6)
19 She helped defeat the enemy of the world (6)
21 Mickey's friend in the novelisation of *Rose* (5)
22 Vorg and Shirna for example (7)
26 How the troops referred to army officer Arnold (5)
27 Susan's got twisted on a number of occasions (5)
28 Mickey's friend in the novelisation of *Rose* (4)
29 Gunfighter hired by the Clantons (4)
32 Production code of *The Space Pirates* (1,1)

ANSWERS NEXT ISSUE



◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: DAVROS

BLAKE'S 7
DVD BOX SET

BLAKE'S 7
The Complete Series 1 - 4

Blake's 7 was a BBC science-fiction drama that briefly rivalled *Doctor Who* for popularity. Fifty-two episodes were broadcast between 1978 and 1981. The series was the brainchild of Terry Nation, who had created the Daleks for *Doctor Who* in 1963.

Several hundred years in the future, political dissident Roj Blake (Gareth Thomas) leads a small group of rebels against the forces of the Terran Federation – a totalitarian government that ruthlessly enforces control over its people.

When Blake tires to fight back, he is deported to a remote penal colony. But on his way he joins forces with follow prisoners to take control of a technologically advanced alien spacecraft called the *Liberator*...

DWM has **FIVE** copies of *Blake's 7: The Complete Series 1-4* DVD box set to give away. If you'd like to be in with a chance of winning one of them, correctly answer the following question:

What is the name of the main computer on the *Liberator*?
A Zen **B** Ben **C** Mavic Chen

MEN OF WAR
AUDIO ORIGINAL CD

AN ORIGINAL AUDIO ADVENTURE
READ BY PETER PURVES
BBC
DOCTOR WHO
MEN OF WAR
WRITTEN BY JUSTIN RICHARDS

New from BBC Audio is *Men of War*, featuring the First Doctor and his companions Steven Taylor and Sara Kingdom. The adventure is read by Peter Purves, who played Steven in the TV series.

The story is set in the First World War. On the battlefields of France, British soldiers are vanishing from the front-line trenches. Captain Mark Steadman witnesses one of his comrades being pulled down beneath the mud and realises that something is terribly wrong.

When the Doctor, Steven and Sara arrive on the scene, Steadman helps with their investigation. The Doctor declares that something has gone amiss with the timeline of the war. Meanwhile, a crater in no-man's land reveals the horror of the missing men's fate. Soon, the Doctor and his companions are in terrible danger...

Men of War is written by Justin Richards and available now, RRP £10.99. We've got copies of the CD to give away. If you would like to be in with a chance of winning one, correctly answer this question:

Which TV *Doctor Who* Christmas Special was partly set during the First World War?
A *The Christmas Invasion* **B** *Voyage of the Damned*
C *Twice Upon a Time*

THE LURE OF THE NOMAD
AUDIO DRAMA CD

DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER
THE LURE OF THE NOMAD
MATTHEW J ELLIOTT
FULL CAST AUDIO DRAMA

The Lure of the Nomad is a brand-new, full-cast Sixth Doctor audio drama from Big Finish.

Responding to a distress call from a mysterious hulk, the Doctor and his companion, space pilot Matthew Sharpe, walk into a desperate situation. Responsible for renovating the abandoned craft are the multi-tentacled semibionic Makara. However, the Makara are now murdering their employers.

The Doctor deduces that the Makara have been programmed to kill. But who is behind this? And what is their motivation? Uncovering the truth will reveal a secret that threatens the entire universe...

The Lure of the Nomad is written by Matthew J Elliott, and stars Colin Baker as the Sixth Doctor and George Sear as his companion Matthew Sharpe. It's available now from *bigfinish.com* priced £14.99 on CD and £12.99 to download. Thanks to Big Finish, we've got **FIVE** copies of the CD to give away. If you'd like to be in with a chance of winning one, answer this question correctly:

In *The Lure of the Nomad* Anna Barry plays Juniper Hartigan. In which TV *Doctor Who* story did Anna play the rebel fighter Anat?
A *Day of the Daleks* **B** *Day of the Moon*
C *The Day of the Doctor*

MYTH MAKERS: ANGELA BRUCE DVD

ANGELA BRUCE
Brigadier Winifred Bambera · Doctor Who
MYTH MAKERS
DVD

The latest interviewee in Reeltime's *Myth Makers* series of DVD releases is Angela Bruce, who played Brigadier Winifred Bambera in the 1989 story *Battlefield.* In 2011, Angela returned to the role in the Big Finish audio adventure *Animal.*

In this edition of *Myth Makers*, Angela chats to interviewer Sophie Aldred about her life and career as they take a tour of the locations used in Rutland Water for *Battlefield*. This is an extended version of the interview that will feature on Reeltime's forthcoming release *The Doctors: The Sylvester McCoy Years.*

Myth Makers: Angela Bruce is available now from *timetraveltv.com.* It's priced £10 to buy on DVD, or £6 to download. **DWM** has **FIVE** copies of the DVD to give away. For your chance to win one of them, correctly answer the following question:

In *Battlefield*, which word is Brigadier Bambera fond of saying when things go wrong?
A Shame **B** Lame **C** Tame

TERMS AND CONDITIONS

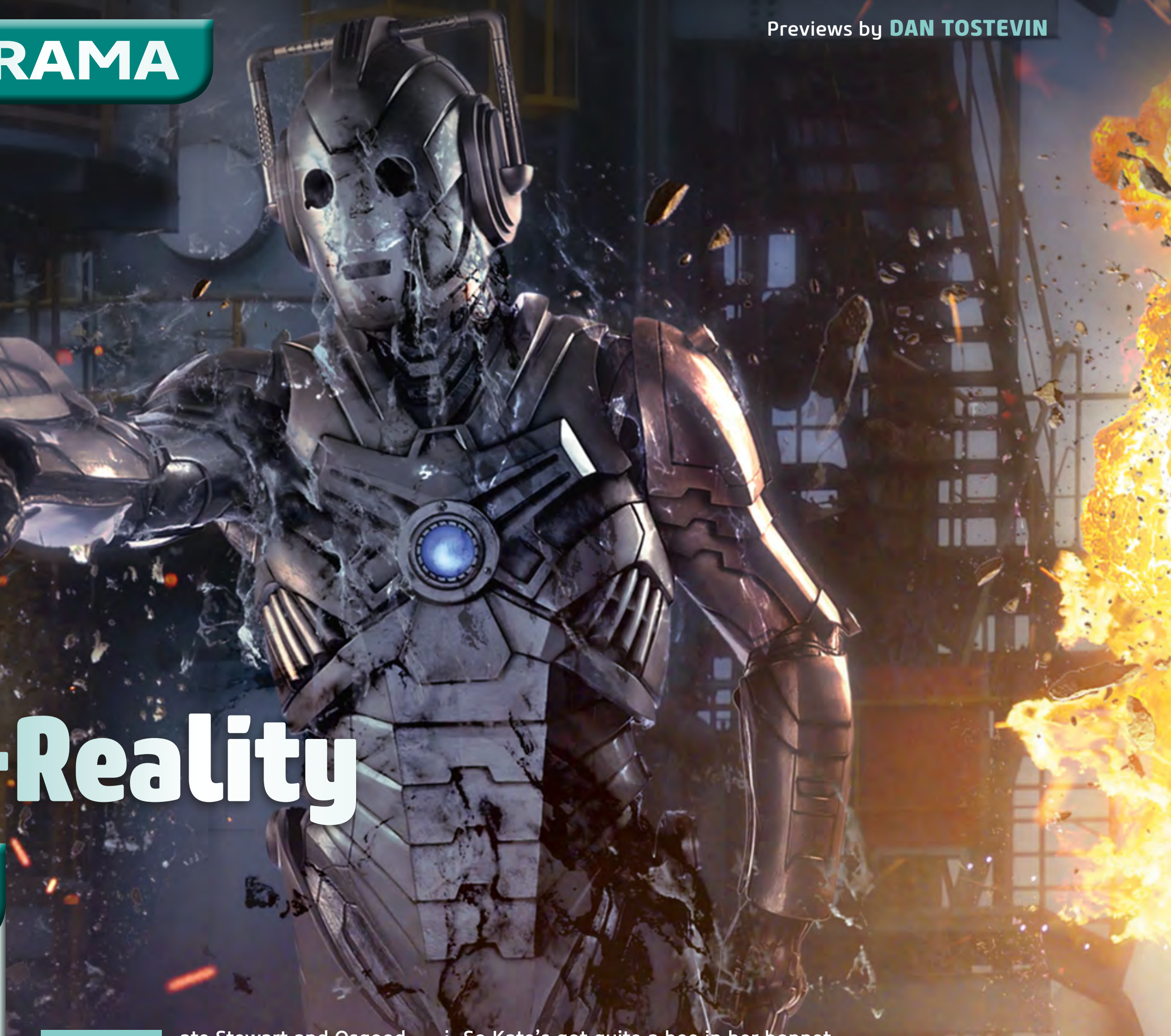
The competitions open on Thursday 3 May and close at 23.59 on Wednesday 30 May. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA



UNIT: Cyber-Reality

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED May

Written by **MATT FITTON**, **GUY ADAMS**

STARRING
Jemma Redgrave Kate Stewart
Ingrid Oliver Osgood
James Joyce Captain Josh Carter
Ramon Tikaram Colonel Shindi
Warren Brown Sam Bishop
Kerry Fox Julia Hertley-Price
Louis Tamone Lt Commander Parsons
Derek Jacobi The War Master
Nicholas Briggs The Cybermen

DOCTOR WHO
UNIT
CYBER-REALITY
FOUR EPIC FULL CAST AUDIO ADVENTURES

Kate Stewart and Osgood are back for a sixth run of their *UNIT* spin-off, and they're about to come up against two of the Doctor's greatest foes. But first, they have some enemies of their own to deal with...

Opening episode *Game Theory* deals with the Auctioneers, characters seeded throughout 2017's *Encounters*. "They're a human group of underground black-marketeers who pick up and exploit alien technology and sell it to the highest bidder," explains writer Matt Fitton. "They've got a network across the globe with various overseers running things, and they always manage to escape UNIT's clutches just when they seem to be tracking them down. So Kate's got quite a bee in her bonnet about finding them and stopping them. But because they've captured [UNIT soldier] Sam Bishop, the Auctioneers now have a trump card."

The bigger baddies start arriving in *Telepresence* and *Code Silver*, which writer Guy Adams describes as "a two-part Cybermen story without the Cybermen in half of it. The pleasure was in trying to turn that into a point of mood and anticipation. It's a strange balance to achieve, but I quite liked the pacing of it, being able to spend an hour just building the tension. A lot of the great Cybermen stories have been about eerie stone caverns or ice caves or spacecraft hangers *before* the tombs are punctured and the Cybermen start marching. It's those moments before

Above: Part of Tom Webster's art for *Master of Worlds*, the fourth story in *UNIT: Cyber-Reality*.

JEMMA AND DEREK

Last time Kate Stewart and an incarnation of the Master appeared in the same story, Kate almost didn't make it out alive. "Terrifying," says Jemma Redgrave, when we ask for her memories of meeting Missy in the 2014 episode *Death in Heaven*. "I have rarely encountered anything quite so psychotic in my life as Michelle Gomez' Master!"

Cyber-Reality features Derek Jacobi's take on the character. For Kate, it's a similarly scary interaction, but behind the scenes Jemma loved every second. "Working with Derek Jacobi was such a lovely thing for me," she says, "and a bit of an honour, because he's just one of *the* greatest actors of his or any generation. And it was wonderful to work with him on audio, because I've listened to him on the radio and he's so brilliant at that.

"I kept forgetting myself," she admits, "because I was listening to him, and then [I'd realise], 'Oh yes, it's me!' I wanted to be so good, because I wanted to impress. One always puts a pressure on oneself, and you can never be as good as you want to be.

"But it wasn't about me, it was about him, and working with him was really, really, lovely. It was a lovely thing to be able to say when I got home: 'I was working with Derek Jacobi today!' 'You were what? Derek Jacobi, mum?!'"

they reveal themselves that I've always enjoyed the most, so I quite enjoyed making that last an hour."

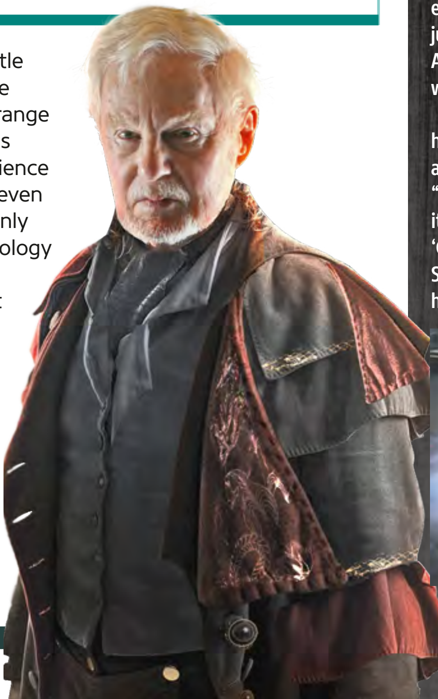
Once the Cybermen have arrived in full force, Matt's finale, *Master of Worlds*, adds the Master (mid-Time War, as played by Sir Derek Jacobi) to the mix. "He's part of the UNIT family, really," Matt observes. "In the Jon Pertwee years, he cropped up as often as [UNIT regulars] Benton and Yates, so he knows UNIT inside out. Once he realises who Kate is, he can't help digging at her about her father. He likes to get under the skin of the people who are trying to control him."

Matt's story forces UNIT to work with, rather than against, the Master. "I think Kate recognises his genius," he says, "and if they haven't got the Doctor on hand, then here is a useful Time Lord who may be able to help. But she's heard about him, she's read about him, and she won't give him an inch. She doesn't trust him, and I think she's probably prepared to shoot him if she has to."

There are sci-fi twists on modern-day technology across the whole box set. "We were looking at the idea of virtual reality – the headsets you get now where you can physically be in our world, but visually and experientially in a different world," says Matt. "That was the inspiration for some technology the Auctioneers have been playing with, which Osgood gets hold of. We discover that not only can you see other worlds with it, but it provides a link to them as well."

"I thought it would be interesting to let the team experience another world, albeit one that is familiar enough for them to interact with," adds Guy. "And I liked being able to take them somewhere that was a little more remote, a little more post-apocalyptic, with strange hybrid animals. The idea is that everything we experience is through our heads, so even though you're arguably only there mentally, the technology is strong enough that it doesn't really matter that your body's not there. You can feel the heat. You can sweat. You can get out of breath just by thinking you're running. You could die there. I thought that was an interesting concept to play with, and potentially quite scary..."

> There are sci-fi twists on modern-day technology across the whole box set.



Above: Sir Derek Jacobi and Jemma Redgrave.

Left: Osgood (Ingrid Oliver) experiences virtual reality in *Game Theory*.

Below centre: Sir Derek as the War Master.

Above right: The Cybermen reborn in *The Age of Steel* (2006).

Right: A Cybermite from *Nightmare in Silver* (2013).

Below right: Art for *Code Silver*, the first part of *Cyber-Reality*.

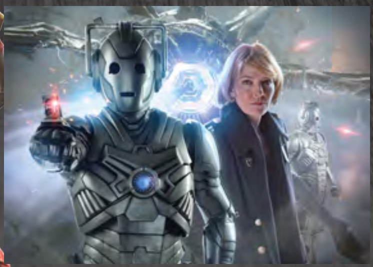
THE NEW BREED

Although its cover art depicts the Cybermen's most recent design from the TV series, *Cyber-Reality* introduces a previously unseen model, with its own distinct MO. "These are a 'new breed' of Cybermen," Matt Fitton writes in the stage directions for *Master of Worlds*, specifying sound design somewhere between the Cybus models from 2006's *Rise of the Cybermen*, and the "sleeker *Nightmare in Silver* version" introduced in 2013.

"Essentially these are a very successful breed of Cybermen that are powering themselves from dimension to dimension and taking over planets as they go," Matt tells **DWM**. "They've developed this method of conversion which owes something to what we've seen in the Cybus episodes with the Bluetooth headsets, and the worm things in *Nightmare in Silver*. So it's a mash-up of lots of different Cyber technologies, which are being used by these very successful Cybermen."

"The thing that really fascinated me was: what do Cybermen *do*?" says Guy Adams, whose scripts introduce the new models. "They come up out of the sewers, they have a little bit of a shout, they convert us all... and then what? When the entire Earth, or whatever planet they're on, is entirely occupied with Cybermen, do they set up TV stations? Do they set up theatres? Are they going to start doing book clubs to read Haynes Manuals? Presumably they go off and invade somewhere else – but then does everyone entirely leave the planet? Are they just gathering lots and lots more Cybermen? And if they do leave the planet behind, what's the planet for?

"So I started trying to fill all these logical holes that a *Doctor Who* story doesn't always have to worry about," he says. "I don't think it's essential, but sometimes it's nice to look at that problem and think, 'Can I turn that into something interesting?' So for me, these Cybermen were about what happens to planets that are left behind."



The Fourth Doctor Adventures

Series 7 Volume 2

AUDIO DRAMA

TOM BAKER • LOUISE JAMESON • JOHN LEESON
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SERIES 7 · VOLUME 2

This year's run of Fourth Doctor and Leela audio dramas is about to conclude, with the remaining four titles available individually or in a collected box set. The first takes the TARDIS to a 1940s street where nothing is quite as the Doctor expects.

"It's a bit like the opening of [1974's] *Invasion of the Dinosaurs*, I suppose," says *The Shadow of London* writer Justin Richards. "It's an environment that the Doctor knows should be bustling with life and activity, but there doesn't seem to be very much going on at all. And the people they *do* see are behaving rather oddly. They seem to be caricatures of the people you'd expect to find. Everything seems exaggerated."

But the people are the least of the Doctor and Leela's problems. "They hear someone being attacked and find their dead body, and a few other bodies as well," Justin continues. "It doesn't take them too long to realise that there's some monster on the loose and causing trouble!"

Next is *The Bad Penny*, written by Dan Starkey. "The Doctor detects a temporal anomaly which draws the TARDIS off course. He finds it on a rainy evening in a rather shabby London hotel," says Dan. "There's a slightly strange clientele, and a hotelier who owes a little bit to Basil Fawlty – and also Rigsby from *Rising Damp*. This is Ron Tulip, whose destiny is thrashed out in an interesting way."

Was it tricky to write such an intricate, timey-wimey story? "I [filled] half a notebook trying to make the plot work!" admits Dan. "There were lots of timelines with arrows going in different directions. I could have had enough plot for a good six episodes, but it probably would have been a less satisfying story. With two, it doesn't overstay its welcome."

Kill the Doctor! and *The Age of Sutekh* form the finale, which brings back the villain from 1975's *Pyramids of Mars*. "The brief was 'Sutekh', and that was it," recalls writer Guy Adams. "Because *Pyramids* was a marvellous chunk of Edwardian Gothic, I wanted this story to be futuristic sci-fi, so it's set in a big, shiny city – although one that's influenced by Egyptian leanings."

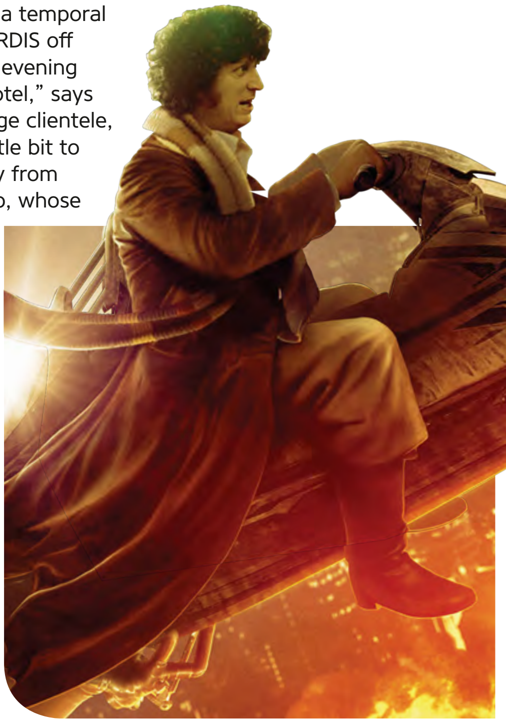
Exploring the planet Drummond, Leela learns about everything from fashion to poverty. "The whole world is almost designed to make no sense at all to Leela," says Guy. "To Leela, the notion of the clothes you wear saying something about you – of being anything other than pure practicality – is just alien. The idea of homelessness is strange: what sort of tribe would live in big gleaming buildings, but leave people to feed out of the bin? Leela can't walk by when she sees suffering, and her automatic assumption when seeing a world this divided is, 'It's all right, because I'm here with the Doctor and we fix things like this.' But of course, it's actually one of those problems that he can't altogether fix."

Drummond eventually changes, but not for the better. "Sutekh takes the opportunity to build himself a little home from home," explains Guy. "This is a man who can move through space with his mind, wipe people out just by breathing on them. It's very difficult [as a writer] to work with something that powerful, which I imagine is why *Pyramids of Mars* keeps him sat on a chair until right at the very end of four episodes. That's the whole point – you can't let that evil out of the bottle. So with *The Age of Sutekh*, I thought, 'Well, the best thing to do is probably let it out...'"

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED May

Written by **JUSTIN RICHARDS**, **DAN STARKEY**, **GUY ADAMS**

STARRING
Tom Baker The Doctor
Louise Jameson Leela
Darren Boyd Hemmings
Timothy Speyer Fanshaw
Catherine Bailey Maddox
Dan Starkey Hadean/Liddell/Mr Richards
Keith Barron Lord Tulip
Greg Haiste Ron Tulip
Andrew Ryan Edwin
Laura Rees Deborah/Major Harris
Sophia Myles Rania Chuma
Gabriel Woolf Sutekh
Eleanor Crooks Kendra
John Dorney Charlton Joyce
Barnaby Edwards Ash/Stall Owner



DOCTOR WHO
BRAND NEW ADVENTURES
THE SHADOW OF LONDON
FULL CAST AUDIO DRAMA

DOCTOR WHO
BRAND NEW ADVENTURES
THE BAD PENNY
FULL CAST AUDIO DRAMA

DOCTOR WHO
BRAND NEW ADVENTURES
THE AGE OF SUTEKH
FULL CAST AUDIO DRAMA

Above: Tom Baker and Louise Jameson return as the Doctor and Leela for another series of adventures.

Below left: The Fourth Doctor rides again! Part of Anthony Lamb's artwork for *Kill the Doctor* by Guy Adams, the third disc in the box set.

Below right: Anthony Lamb's covers for *The Shadow of London* by Justin Richards, *The Bad Penny* by Dan Starkey and *The Age of Sutekh* by Guy Adams.

AUDIO READING

Men of War

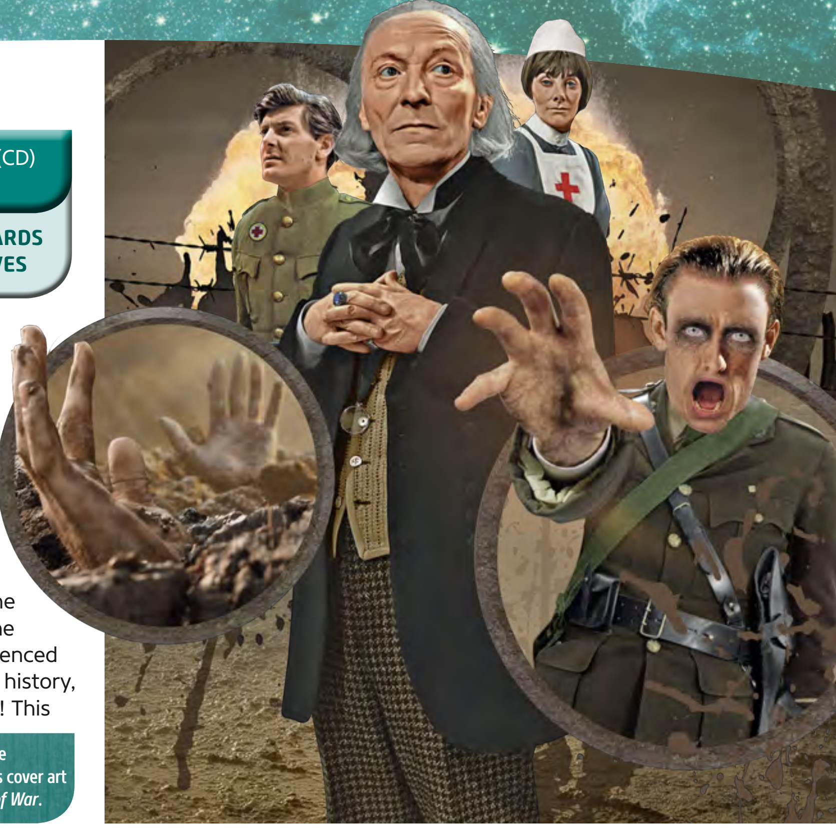
BBC AUDIO RRP £10.99 (CD)
RELEASED 3 May

Written by **JUSTIN RICHARDS**
Narrated by **PETER PURVES**

This year, BBC Audio is trying something new with its 'Audio Originals' line: a run of linked stories exploring one historical era with three different Doctors, all written by Justin Richards.

"The spur for the trilogy was the centenary of the First World War, which culminates this year – after more than four years of conflict, a ceasefire came into effect on 11 November 1918," explains range editor Michael Stevens. "Justin devised the central idea and the three individual storylines that contribute to it, and the choice of specific settings was his. Real events of the war form a backdrop to the characters and scenarios the three Doctors meet in their respective stories.

"*Men of War* kicks the whole thing off on 1 August 1916, in the battlefields of France," says Michael. "British soldiers are disappearing from duty, and Captain Mark Steadman has lost several on his watch. He meets three strangers in the trenches – the First Doctor, Steven Taylor and Sara Kingdom. The Doctor is outraged when he learns that the Battle of the Somme has not yet commenced – according to established history, it's several weeks overdue! This is his first inkling that something has gone wrong with time..."



Right: Lee Johnson's cover art for *Men of War*.

AUDIO READING

Trap for Fools

DOCTOR WHO
SHORT TRIPS
MARK STRICKSON PERFORMS
TRAP FOR FOOLS
BY STEPHEN FEWELL
BIG FINISH
WE LOVE STORIES

BIG FINISH
RRP £2.99 (download)
RELEASED May

Written by **STEPHEN FEWELL**
Narrated by **MARK STRICKSON**

The Fifth Doctor has sent his companion to St Neot's Refuge – a space version of an English public school.

"Turlough is pretty annoyed that he's been dumped, as he sees it, by the Doctor," explains writer Stephen Fewell. "Because I knew [original Turlough actor] Mark Strickson was narrating, I wanted to give him lots of interesting characters and put Turlough at the centre of the story. The Doctor is still very much there, but it's almost as if he's put Turlough in the firing line – he's put him in the thick of things, to force him to use the experience and the resources he has as a person. Instead of being locked up in a room, as he was in many of his stories on television, he's getting to the bottom of what's happening and resolving it."

Stephen was partly inspired by the fact that in the TV series Turlough wore a school uniform until his final appearance. "And then all of a sudden, as everyone knows he's going to leave, they splash out on a new pair of shorts! I presume it was intentional – it presented a good image for marketing, and it let all the viewers know who he was every week. But if you think about him as a character, as a real person, it's a little odd that he carries on wearing his uniform, particularly as he seems so out of place and unhappy in it originally. He seemed fairly desperate to get away, in fact, to the tune of almost killing the Doctor to escape! So it's interesting that he didn't let go, and I was thinking about why that is.

"Most characters leave the Doctor because they're growing up – they're maturing in some way, they're coming into their own in some way – and certainly Turlough seems eager to take on responsibility for his past, for his planet, when he leaves. So I was thinking about him maturing, but it also got me thinking about how, as a country, we seem to not let go of the British public school system. There seemed to be a parallel there: an opportunity to take Turlough back to that environment and explore some of the potential in it, but also see if he can grow up – and see if maybe it's time for us to grow up as well."

Left: Peter Davison as the Doctor and Mark Strickson as Turlough in *Mawdryn Undead* (1983).

Above right: Mark Strickson records his narration.

Coming Soon...

Upcoming Releases

BOOKS – PARTWORK

Wednesday 9 May
▶ *Doctor Who: The Complete History* Issue 71 Panini, £9.99

Wednesday 23 May
▶ *Doctor Who: The Complete History* Issue 72 Panini, £9.99

AUDIOS

MAY RELEASES

▶ *Men of War* [First Doctor] by Justin Richards. BBC Audio, £9.99 (CD)

▶ *The Fourth Doctor Adventures: Series 7 Volume 2* [Fourth Doctor] by Justin Richards, Dan Starkey, Guy Adams. Big Finish, £25 (CD), £20 (download)

▶ *The Lure of the Nomad* [Sixth Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)

▶ *Trap for Fools* [Fifth Doctor] by Stephen Fewell. Big Finish, £2.99 (download)

▶ *UNIT: Cyber-Reality* by Matt Fitton, Guy Adams. Big Finish, £23 (CD), £20 (download)

▶ *Jago & Litefoot Forever* by Paul Morris. Big Finish, £16.99 (CD), £14.99 (download)

▶ *Torchwood: We Always Get Out Alive* by Guy Adams. Big Finish, £9.99 (CD), £7.99 (download)

JUNE RELEASES

▶ *Jenny – The Doctor's Daughter* by Matt Fitton, John Dorney, Christian Brassington, Adrian Poynton. Big Finish, £23 (CD), £20 (download)

▶ *The Second Doctor Volume 2* [Second Doctor] by Tony Jones, Julian Richards, Rob Nisbet. Big Finish, £25 (CD), £20 (download)

▶ *Iron Bright* [Sixth Doctor] by Chris Chapman. Big Finish, £14.99 (CD), £12.99 (download)

▶ *The Darkened Earth* [Sixth Doctor] by John Pritchard. Big Finish, £2.99 (download)

▶ *Torchwood: Goodbye Piccadilly* by James Goss. Big Finish, £9.99 (CD), £7.99 (download)

Thursday 7 June
▶ *The Day of the Doctor* [multi-Doctor] by Steven Moffat. BBC Audio, £20 (CD)

▶ *Twice Upon a Time* [multi-Doctor] by Paul Cornell. BBC Audio, £20 (CD)

BLU-RAY

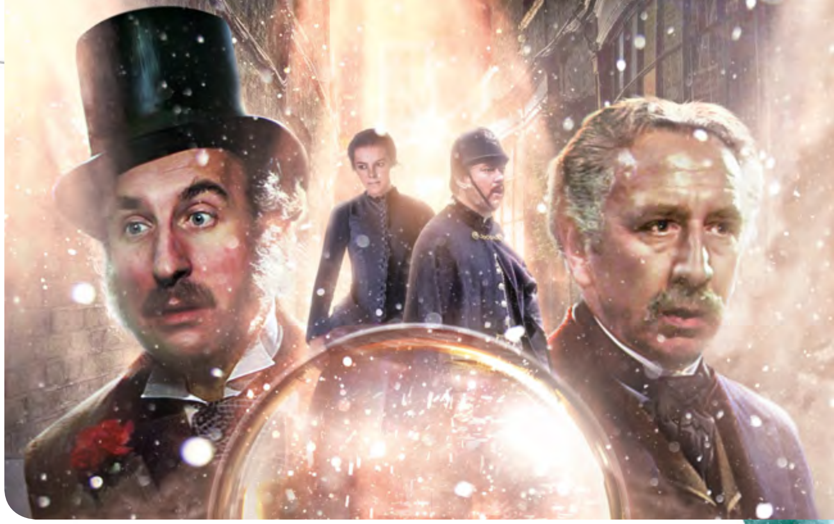
Monday 11 June
▶ *Doctor Who – The Collection: Season 12,* [Fourth Doctor] BBC Studios, £39.99

MAGAZINES

Thursday 7 June
▶ DWM 526 Panini, £5.99

AUDIO DRAMA

Jago & Litefoot Forever



It seemed like Jago and Litefoot were unstoppable.

Although the intrepid Victorian investigators only appeared in one TV serial, 1977's *The Talons of Weng-Chiang*, a new era began in 2009 when actors Christopher Benjamin and Trevor Baxter reprised the roles in a Big Finish audio drama. Its success led to reunions with the Fourth Doctor, new adventures with the Sixth, Tenth, and Eleventh, and – most notably – an eponymous spin-off. Scripts for the 14th season of *Jago & Litefoot* had just been completed when Trevor passed away last July.

"Although we'd known for many years that Trevor was ill, his death left everyone who worked on *Jago & Litefoot* reeling," says producer David Richardson. "There was no talk of continuing – in fact, when I saw Christopher at the funeral, we both quietly agreed that we couldn't continue. We wouldn't recast Litefoot, and we wouldn't have Jago going it alone."

But executive producer Jason Haigh-Ellery wanted one last story. "Initially I argued against it," says David. "As the thought sunk in, I realised it would be a beautiful opportunity to honour Trevor. I came up with the title before a word of the script had been written – *Jago & Litefoot Forever*. It was a mission statement, to say that they'll always be out there having adventures, being best friends and saving the world."

When we last heard from the duo, they had escaped a parallel world only to find their own London altered. Series 14 would have revealed that an invasion had taken place in their absence, obscured from the population by a mass delusion. Their investigations of the forces behind it would have culminated at Christmas, during the New Regency's pantomime. "It's possible we may find a way to get that lost season out there in a different form," David says. "I do hope it might be heard one day."

Forever picks up at New Year, after those unmade episodes. "It's a simple story: Litefoot has gone missing, and Jago is on a mission with his friends to find him," says David. "Along the way there is of course peril and adventure, but he also comes to realise what makes their collaboration so very special. Frankly, some scenes broke our hearts when we recorded them."

Although the story is about Litefoot's disappearance, Trevor Baxter appears in flashbacks to older episodes – and also in new scenes. "I approached Trevor's agent and discussed the project with her, asking if we might have permission from the agency and his estate to use existing dialogue within the production," David explains. "She told me he would have loved that. Our writer Paul Morris began the epic task of going through all of Litefoot's recorded dialogue from previous seasons, cherry-picking what might be used within the edit to give Litefoot a full and dynamic presence in certain scenes."

How will David remember Trevor? "Despite his illness and physical frailty, he came to the studio with more vitality than someone half his age," he replies. "He loved life, cherished every minute of it, and he was funny – he took the work very seriously, but in between takes and in the green room the wit and badinage with Christopher were relentless. We would cry with laughter at every recording. And he adored Christopher – like Jago and Litefoot, they were very different people but they were inseparable. They'd started seeing each other socially, visiting art galleries and having lunch. The strange thing is that it doesn't really feel like he's dead, to me. That amount of life and vigour and character doesn't fade away." **DWM**

BIG FINISH
RRP £16.99 (CD), £14.99 (download) **RELEASED** May

Written by **PAUL MORRIS**

STARRING
Christopher Benjamin Henry Gordon Jago
Trevor Baxter Professor George Litefoot
Lisa Bowerman Ellie Higson
Conrad Asquith Inspector Quick
Louise Jameson Leela
Colin Baker The Doctor
Rowena Cooper Queen Victoria
David Warner Dr Luke Betterman
Jamie Newall Aubrey
Stephen Critchlow Sir Humphrey Eagleton/Charlie Lucas

Above: Tom Webster's cover art for *Jago & Litefoot Forever*.

Below: *Jago & Litefoot* stars Trevor Baxter and Christopher Benjamin became good friends.

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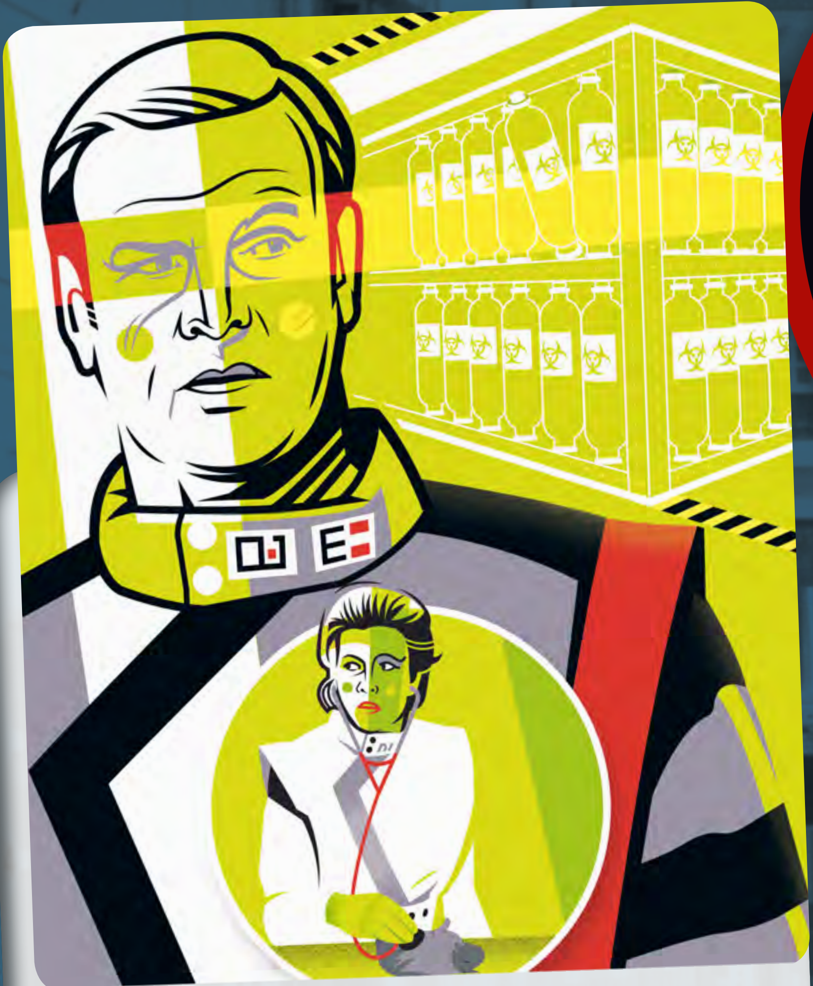

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#7: Nilson

Warriors of the Deep (1984)

Agent Nilson's report on operations of Sea Base 4

The atmosphere is tense. So tense you could cut it with a brick. The computer has been ordering practice missile runs almost daily, leaving the crew demoralised and exhausted, despite the best efforts of the base's make-up and hairstyling unit. I myself have opted for some dark eye-shadow and a little blusher to bring out my cheekbones, but even the most glamorous makeover cannot hold back the inexorable tide of war.

MISSILE RUN
GREEN ALERT

In my position as lieutenant with special responsibilities for the psychosurgical unit, I have gathered essential knowledge about the workings of the base and its crew:

- Commander Vorshak – An unimaginative plodder, unable to see the truth even if it is staring him in the face. Of course, he trusts me implicitly. Vain and aloof, he prowls the bridge with his fingers tucked into his belt as though he is advertising a furniture retailer. I am sure I heard him muttering "Four years' interest free credit" at one point.
- Lieutenant Michaels – The sync-operator. As he is essential to the base's function, Michaels is careful to the point of paranoia. But just because he is paranoid doesn't mean that I'm not out to get him!
- Maddox – A student on attachment to observe Michaels in action. Dr Solow believes Maddox is psychologically unsuited to be a sync-operator. He may be of use to us, while he lives. After that, his usefulness will be at an end.
- Karina – An ensign in charge of telling us what the scanners say. She has a soft spot for Maddox. This is a weakness which may be exploited before it proves her downfall.
- Dr Solow – My fellow agent. Prone to bleating about her medical training – yes love, we all know you're a doctor – she is displaying troubling signs of being afflicted with a conscience.
- Bulic – An officer with a habit of delivering spontaneous outbursts of redundant exposition. If you want to be told something you already know, he's your man.
- Preston – Another officer I have seen about the place. Blonde, I think.
- Paroli – I have literally no idea.

Additional

Lured Lieutenant Michaels to the reactor chamber having made the walkway slippery and removed the screws from the safety rail. He slipped but did not fall into the cooling pool. That man is careful! Perhaps too careful to live…

Additional

Solow's guinea pig has escaped. I told her that when she finds it, she should lock it in a strong box so it won't bother her until our task is completed.

Additional

Attempt to kill Lieutenant Michaels number two: While he was in the chemical store, I arranged for one of the shelves of hexachromite gas canisters to fall on him. Unfortunately, he dodged out of the way so it didn't prove as lethal to him as it does to all marine and reptile life. (Make a note of this fact, it may prove important later.)

Additional

Solow's guinea pig has died. It turns out she locked it in a strong box but forgot to provide any air-holes. "The demise of your pet does not concern me," I told her. "You're a hard man, Nilson," she said. "But you forget, I'm a doctor. Death, even of rodent life, does not come easily to me." "Yes, I know you're a doctor," I said. "Somehow it does keep coming up in conversation."

Additional

Attempt to kill Lieutenant Michaels successful! It was child's play. I electrocuted him and placed his body in his bath with his toaster before filling it with water. "He must have been rewiring his toaster in the bath," said Vorshak when he saw the body. "A tragic accident. It could happen to anyone." The credulous fool!

Additional

Maddox suspects foul play in Michaels' death but Vorshak has dismissed his suspicions. Now that Michaels is as dead as some marine life that's been near some hexachromite gas, it is time for Solow and I to make our move. We will use Maddox's imminent breakdown to persuade Vorshak to release the conditioning disc. Then we will be able to use Maddox to neutralise the base and destroy all vital circuitry to do with missiles and communications and other stuff if there's time. Then Solow and I will leave in an escape pod and our power bloc (which I need not name) will wipe out the base.

Nothing must go wrong, because if something does go wrong we fail. And failure is not an option.

Additional

Something has gone wrong. Sentinel Six has detected an unidentified flying object, one of our reconnaissance probes has been destroyed and the computer has started another missile run. But we must finish what we have started. If all else fails, we can always rely on Solow's martial arts skills…

As told to Jonathan Morris

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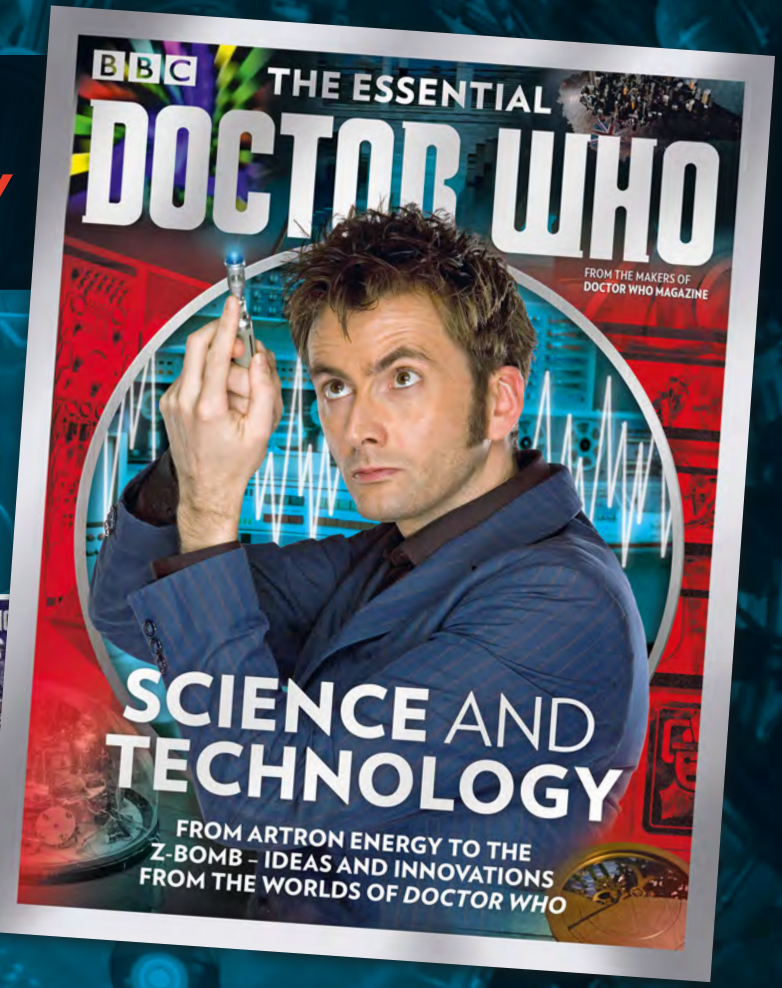
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